

The Potential of the Internet in Arts Management:
Content Analysis of Arts Organization Websites

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Declaration

I certify that except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the thesis is the result of work which has been carried out since the official commencement date of the approved research program; and, any editorial work, paid or unpaid, carried out by a third party is acknowledged.

Soonran Heo

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Dedication

This thesis is dedicated to my family, and to the fulfillment of our dreams.

Table of Contents

Abstract	1
Chapter 1. Introduction to the Research	3
1.1. Background of Research Study	3
1.2. Objectives of the Research	6
1.3. Research Questions	6
1.4. Contributions	7
1.5. Outline of Research Rationale	9
1.6. Defining Arts Marketing Management	10
1.7. Chapter Overview	15
Chapter 2. Methodology: Issues in Research Design and Website Content Analysis	18
2.1. Overview of Chapter	18
2.2. Research Questions Restated	18
2.3. Initial Considerations	19
2.4. Methods: Content Analysis	25
2.4.1. What is Website Content Analysis?	26
2.4.2. Content Analysis for Interactivity in the Website	27
2.5. Content Analysis Research Design	32
2.5.1. Nature of Content	33
2.5.2. Role of Theory	36
2.6. Sampling	37
2.7. Unit of Analysis	39
2.8. Variables in the Selection	41
2.9. Time Frame	42
2.10. Categories	42
2.10.1. Code Sheet Development: Interactivity	43

2.10.2. E-Commerce	47
2.10.3. Other Features Related to Arts Management in Arts Organization	
Websites	49
2.11. Validity and Reliability	55
2.11.1. Validity	55
2.11.2. Reliability	57
2.12. Summary of Chapter	58
Chapter 3. Arts and Economics	61
3.1. Overview of Chapter	61
3.2. Arts in the Arts Management Context	62
3.2.1. Subjective Experience: Arts	62
3.2.2. Policy Viewpoints of Defining the Arts	66
3.2.3. Arts as Sub-culture	70
3.3. Arts Organizations	72
3.3.1. Sphere of Activity: Non-profit and For-profit	73
3.3.2. Commitment of Arts Organizations	75
3.4. Arts Management Philosophy and Approach	77
3.4.1. Advent of Arts towards Cultural Economics	77
3.4.2. Cost Disease and Income Gap	79
3.4.3. Cultural Industry: Adorno vs. Toffler	81
3.4.4. Emergence of Arts Management as a Discipline	84
3.5. Summary of Chapter	87
Chapter 4. Arts Marketing Management	89
4.1. Overview of Chapter	89
4.2. Arts Marketing	89
4.2.1. Arts Marketing in Arts Organizations	89
4.2.2. The Evolution of Arts Marketing within Arts Management	91

4.2.3. Arts Marketing Research	96
4.3. Arts Management	102
4.3.1. Arts Management through the Applications of Traditional Management Functions	102
4.3.2. Audience Development: Developing and Broadening	110
4.3.3. Pyramid Model of Audience Development	113
4.3.4. Arts Education	120
4.4. Summary of Chapter	124
Chapter 5. Arts Organizations' Websites: Interactivity and E-Commerce	126
5.1. Overview of Chapter	126
5.2. Internet	126
5.3. Arts Organizations' Websites	131
5.3.1 Changes in Society and Marketing Innovation	132
5.3.2. Changes in Economics and the Website	133
5.4. Arts Organization Websites through Interactivity	134
5.4.1. Interactivity versus New Media	134
5.4.2. Understanding Interactivity	136
5.4.3. The Marketing Effect of Interactivity	139
5.5. E-Commerce	141
5.5.1. Defining E-Commerce vs. E-Business	141
5.5.2. Type of E-Commerce	143
5.5.3. E-Commerce as a Distribution Channel	143
5.5.4. E-Commerce and Organizational Development	146
5.6. Summary of Chapter	148
Chapter 6. Content Analysis of Arts Organization Websites	150
6.1. Overview of Chapter	150

6.2. Content Analysis Results	151
6.3. What is the Level of Interactivity Measured in Arts Organization Websites?	155
6.3.1. Customer Support	158
6.3.2. Personal Choice Helper	165
6.3.3. Marketing Research	169
6.3.4. Promotion	171
6.3.5. Entertainment	179
6.3.6. Summary of Interactivity	181
6.4. E-Commerce	182
6.4.1. What is the State of E-Commerce in Arts Organizations' Websites?	183
6.4.2. E-Commerce Features	185
6.5. Other Features of Websites Related to Arts Management	193
6.5.1. What are the Other Features of Websites that Relates to Arts Management?	193
6.5.2. Audience Information	197
6.5.3. Site Information	199
6.5.4. Arts Organization Information	207
6.5.5. Arts Education Information	215
6.6. Additional Analyses	218
6.7. Summary of Results	223
Chapter 7. Future Research and Conclusion	225
7.1. Overview of Chapter	225
7.2. Limitations of Research	225
7.3. Summary of Findings and Discussion	226
7.3.1. What is the Level of Interactivity Measured in Arts Organization Websites?	226

7.3.2. What is the State of E-commerce in Arts Organization Websites?	229
7.3.3. What are the Other Features of Websites that Relates to Arts Management?	232
7.4. Recommendation for Future Research	233
7.5. Conclusion	235
Appendices	239
References	251

List of Appendices

Appendix 1. List of Arts Organizations: Australia	239
Appendix 2. List of Arts Organizations: Canada	240
Appendix 3. List of Arts Organizations: France	241
Appendix 4. List of Arts Organizations: Korea	242
Appendix 5. List of Arts Organizations: UK	243
Appendix 6. List of Arts Organizations: USA	244
Appendix 7. Results-Australia	245
Appendix 8. Results-Canada	246
Appendix 9. Results-France	247
Appendix 10. Results-Korea	248
Appendix 11. Results-UK	249
Appendix 12. Results-USA	250

List of Tables

Table 2.1. Summary Table of Criteria	31
Table 2.2. Three Types of Content and Role of Theory	34
Table 2.3. Evaluation of Content on Forms of Interactive Functions framed by Ghose and Dou	44
Table 2.4. Evaluation of Content on Forms of Interactive Functions	47
Table 2.5. Evaluation of Content on E-Commerce	48
Table 2.6. First Section: Site's Presentation	50
Table 2.7. Second Section: The Real Museum	50
Table 2.8. Third Section: The Virtual Museum	52
Table 2.9. Evaluation of Content on Other Principle Features of Arts Management	53
Table 3.1. Change as a Major Factor for Ongoing Successful Development of the Fine Arts, Commercial Arts, Applied. Arts, Amateur Arts, and Heritage Arts	74
Table 4.1. Characteristics of Marketing Studies from 1975 to 2000	93
Table 4.2. Relationship Marketing in the Arts: Loyalty Ladder	116
Table 4.3. Level of Depth of Product Knowledge for Classical Music	121
Table 5.1. Artists, Musicians and the Internet: Summary of Findings	130
Table 5.2. Communication and New Media	135
Table 6.1. Summary of Results	154
Table 6.2. Summary of Interactivity by Features	156
Table 6.3. Frequency of Key E-Commerce Functions	183
Table 6.4. General Terms and Conditions in Musée National des Arts et Traditions Populaires Website	188
Table 6.5. Policies in the Centre for the Arts in Brock University	189
Table 6.6. Other Features of Websites Related to Arts Management	194

Table 6.7. Site Map of the Orford Arts Center	202
Table 6.8. Example of FAQ: Illawarra Performing Arts Centre	203
Table 6.9. Example of FAQ: Exeter Phoenix	203
Table 6.10. Example of FAQ: PNC Bank Arts Center	204

List of Figures

Figure 1.1. Role of Arts Audiences in Arts Management in the Art World	11
Figure 2.1. Research Procedure Based upon Taxonomy	19
Figure 2.2. Affinity Between Theories and Methods	20
Figure 2.3. Hierarchy of Research Needs	22
Figure 3.1. Andy Warhol, <i>Brillo Box</i> , 1964	64
Figure 3.2. Marcel Duchamp, <i>Fountain</i> , 1917	64
Figure 3.3. Arts in Arts World	72
Figure 3.4. Paradigm Shift in the Arts World	75
Figure 4.1. The Audience Revisited	99
Figure 4.2. Maslow's Hierarchy of Needs	107
Figure 4.3. Relationship Marketing in the Arts: Loyalty Ladder	115
Figure 4.4. The Pyramid Model	117
Figure 4.5. Relationship Management	118
Figure 4.6. MORI Excellence Model	119
Figure 4.7. Four Levels of Product in the Arts Experience	122
Figure 5.1. Ladder Approach: Increasing Organizational Changes	147
Figure 6.1. Summary of Interactivity by Features	157
Figure 6.2. Customer Support	159
Figure 6.3. Downloadable Website in Centre d'Art d'Ivry in France	160
Figure 6.4. Special Form for Online Problem Diagnostics by Queensland Performing Arts Complex	162
Figure 6.5. Special Needs Email Request Form: Illawarra Performing Arts Centre	163
Figure 6.6. Special Needs Email Request: Illawarra Performing Arts Centre	163
Figure 6.7. Personal Choice Helper	165
Figure 6.8. Marketing Research	169

Figure 6.9. Promotion	171
Figure 6.10. Entertainment	179
Figure 6.11. Fulfillment of Interactivity by Dimensions	182
Figure 6.12. Summary of E-Commerce and Online Ticketing	184
Figure. 6.13. Summary of Other Features of Websites Related to Arts Management	195
Figure 6.14. Audience Information	197
Figure 6.15. Site Information	200
Figure 6.16. Site Map of Le Carrefour des Arts Website	201
Figure 6.16. Languages: Aboriginal Art and Culture Centre in Australia	207
Figure 6.17. Arts Organization Information	208
Figure 6.18. Arts Education Information	215
Figure 6.19. Level of Three Perspectives by Countries	219
Figure 6.20. Summary of Particular E-Commerce Feature Practiced Via the Website of the Arts Organizations by Country	220
Figure 6.21. Subscribers for Broadband Access Service 2000-2002: OECD Report	222
Figure 7. 1. Comparison of Interactivity, E-Commerce, and Other Important Features of Arts Management	227

Acronyms and Abbreviations

ACGB	Arts Council of Great Britain
AMA	American Marketing Association
ARPA	Advanced Research Projects Agency
B2C	Business to Consumer
TQM	Total Quality Management
CMC	Computer-Mediated Communication
DCITA	Department of Communications, Information Technology and the Arts
<i>DEA</i>	<i>Diplôme D'études Approfondies</i>
<i>Dess</i>	<i>Diplôme D'étude Supérieures Spécialisées</i>
FAQ	Frequently Asked Questions
IBC	Institute for the Cultural Heritage of the Emilia Romagna Region
IS	Information Systems
MiLE	Milano Lugano Evaluation Method
MIS	Management Information System
MSAC	Maryland State Arts Council
NAC	National Arts Centre
NEA	National Endowment for the Arts
OECD	Organization for Economic Co-operation and Development
UNESCO	United Nations Educational, Scientific and Cultural Organization
SAC	Salamanca Arts Centre
SMS	Subscriber Management System
SPACE	Salamanca Performing Arts Certificate in Entertainment
URL	Uniform Resource Locator
US	United States (of America)
USA	United States of America
VOD	Video-On-Demand
WWW	World Wide Web

Abstract

This study is undertaken in response to the issue of incorporating traditional arts management effectively in online arts management via the websites of arts organizations. The aim is to investigate the introduction and implementation of websites in order to suggest effective and efficient approaches of management. This thesis contributes to online management and will enhance its perspective and enlarge its practice. The examination of arts marketing via selected websites should be of value to arts organizations as well as to audiences.

The research method applied to this study is web content analysis. The study presents the design and development of content analysis to analyse the content of websites in order to create both quantitative and qualitative measuring tools that are unlike currently available commercial evaluation tools, which use purely quantitative and automatic measures. The sample consists of 102 arts organization websites from six countries: Australia, Canada, France, South Korea, UK, and USA. In total seventeen arts organization websites from each country from the Yahoo regional directory have been examined.

The general framework for defining a set of features suitable for arts organization websites falls into three categories: interactivity, e-commerce, and other features related to arts management. These content categories, amounting to fifty features, make this study unique in the evaluation of the arts organization website, and counterbalance the lack of commercially available evaluation tools from other areas. One of the most important contributions of this study may be that it has value for both academic and practical purposes in the implementation of arts management. The website content analysis makes this study unique.

In this study, the research rationale is to gather information from available literature and apply it to the online arts management of selected organization websites. The website content analysis applied describes preliminary data that will shed some light on the current state of arts management, combining both on and offline application. The thesis articulates the three key functions that online and offline integrated arts management must incorporate in order to increase the value of utility and quality of their services delivered to audiences via the website. The framework of this study provides: 1. interactive communication dimensions between arts organizations and audiences via the website, 2. e-commerce features applicable to the website of arts organizations, and 3. other important and relevant features relating to arts management in websites in order to enforce the appropriate selection and allocation of

different services, and to dynamically adapt to changes within those organizations. Implementation of integrated arts management incorporates many existing elements, and provides additional services for audiences.

As a result of this study, low levels of interactivity were identified in arts websites. This result suggests that online arts marketing is not as interactive as it could be, but undergoes a technological innovation phase towards more developed exploitation. It can be seen that the overwhelming presence of customer support reflects customer-focused marketing, rather than design or technology led marketing. In terms of e-commerce, successful introduction and adoption of websites has been identified. E-commerce functions, which might be partly influenced by the internet infrastructure and cultural policy in each country, have shown differing levels in practice from country to country. Other traditional arts management features that were not included in interactivity and e-commerce were well represented in the content of websites.

A conclusion from this cross-nation comparison is that: 1. the arts organization websites in the six countries had similar low levels of interactivity; 2. they showed significant cross-national differences in e-commerce, which might be seen in terms of differing economic, infrastructural, and cultural factors. The outcome confirms the potential of the website in arts management as an indispensable venue for interactive communication, e-commerce, and other important arts management tasks, such as arts education.

By using content analysis, this study provides an evaluative measure for arts organizations that wish to use their websites more effectively, and it also affords a perspective on the current state of online and offline integrated arts management. The result of this study shows that arts management in the virtual venue is the same, or at least similar, to the real venue, and that websites allow arts organizations to coordinate online and offline integrated marketing management. This exploration of little known areas shows what visitors to the website actually communicate and contribute, which indicates that there is ample room for development and research in this area.

Chapter 1. Introduction to the Research

This chapter provides a brief overview of the application of websites to arts management in arts organizations. A background to the research study is followed by the objectives of the study and research questions. Several distinctive and unique contributions made throughout this study are presented to support this study, which delivers significant value to arts management in arts organizations. It then describes the outline of research for the study. A concise overview of the core literature in arts marketing management is also provided. This chapter concludes with an overview of each chapter of the thesis.

1.1. Background of Research Study

Arts organizations face a distinctive set of marketing issues derived from inherent arts market mechanisms, knowing that the audience plays an essential role both in the transaction and in the experience processes. The unique pursuit of an artistic vision and the successful presentation of that vision to the public require the awareness of accountability to the society for excellence and artistic integrity beyond commercial success (Chong, 2002).

On the other hand, arts organizations have faced the necessity of generating revenue in the face of ever-growing competition. As more accessible and less expensive forms of leisure activities, such as sport, television, and the internet, become available, the arts sector experiences ever-increasing competition (Rentschler, 1999). In addition, the decrease in government funding and corporate subsidy has been a global phenomenon in arts and culture (Brooks, 2003; Chartrand, 2000; Chong, 2002). In effect, the arts tend to be an industry subject to failure or success according to the competence of each organization (Byrnes, 2003). The existence of the arts is therefore uncertain without sufficient audience support (Andreasen & Kotler, 2003).

In addition, most organizations are being forced to take advantage of new technology such as the internet (Beale & Bosch, 1998; Cunningham, 2002a). Today, the majority of organizations of all types, whether they are for profit or not, have a website (Newsome, Turk & Kruckeberg, 2004). Taken as a whole, external competition and decreased subsidies means that the arts are a more important industry than ever before, even though their primary role is still to provide aesthetic experiences and entertainment to audiences (Cowen, 2002).

Such a paradigm shift calls for a new type of management, and the competence of arts organizations depends mainly on their ability to face the changes. As Toffler (1980) says the destiny of organizations depends on the capacity to face the challenges of major change, and of taking opportunities. Under these circumstances, arts organizations have recognized the importance of these changes, and are positioning themselves as the most creative intermediaries in connecting audiences to arts and culture in contemporary society.

In fact, arts organizations are making extensive use of the internet. Most arts organizations venture into the world of the internet to open new business channels in order to reap the incomparable benefits promised. In particular, many arts organizations have developed websites as part of their marketing arsenals as communication channels with the audience by creating another venue on the web. Arts organizations' websites are not only transactional, but are also communication sites for audiences. In arts management, communication quality is the core element of success in creating and developing the audience. Effective communication requires not only talent and imagination, but also determination and systematic approaches (Hill, O'Sullivan & O'Sullivan, 2003). In this sense, innovative arts management requires the arts organizations to provide virtual venues, such as the website.

Traditionally, arts organizations communicate with their audiences through various media. In general, "these media follow a passive one-to-many communication model whereby a firm reaches many current and potential customers, segmented or not, through marketing efforts that allow only limited forms of feedback on the part of the customer" (Hoffman & Novak, 1995, p.3). This traditional view of media has been dramatically altered and impacted on arts businesses. This revolution is the internet, in particular the website, which has created a completely different way of conveying information and communicating with the public (Newsome, Turk & Kruckeberg, 2004).

Indeed, management via the websites of arts organizations is an absolute necessity, not only to their survival, but also to the delivery of leadership, in order to maintain existing audiences but to develop new audiences. Fortunately, arts organizations are in an ideal position to take advantage of the expansion of the internet, by setting up websites and operating them for multiple purposes by maintaining a reservoir of information resources (Royce, 2001).

First of all, a website is a considerable reservoir of information. This easily available information is detailed, real-time, unmediated, and searchable on specific programs or artists

for both major and minor organizations. In particular, a linking provides a service to users by helping them quickly access information stored in many different computers connected to the internet, relating arts resources (Moss & DeSanto, 2002). In addition, data from different areas can be updated or manipulated independently, or jointly, faster than ever imagined (Colbert, 2000).

The utility of the website as a source of objective data on organizations has called for incremental research on the use of its content (Tiessen, Wright & Turner, 2001). In most cases, websites research has been reviewed by positioning interactivity as a key relationship quality to communicate with the customers in setting-up and operating them (Ha & James, 1998; Heeter, 2000; McMillan, 2000; Rafaeli & Sudweeks, 1997). It is only in the past decade that concerns about communication for customer relationship in marketing have been raised (Macmillan, 1999; Uncles, Dowling & Hammond, 2003).

Indeed, the website of arts organizations are much more than a source of information. Websites can engender successful promotion, which is one of the elements of the marketing mix that communicates the features, benefits, and values to a targeted arts audience (Kolb, 2000; Strauss, Frost & El-Ansary, 2006). As such, commercial applications through websites have expanded exponentially over the last few years and are widely expected to have a profound impact on the arts sector. Today, there is a consensus that these websites have become the hub of audience development, and, in particular are promotion tools and distribution channels in arts management. A website is definitely one of the most cost-effective and efficient marketing channels when it comes to serving and developing audiences and, ultimately, to generating revenue. The effectiveness of marketing can only be justified when it produces more impact, vis-à-vis the cost involved (Radbourne & Fraser, 1996).

Unfortunately, it is likely that most arts websites limit their use to online brochures rather than to independent tools for marketing. While some organizations provide excellent examples of effective websites, many have had serious difficulties. According to the *Guide to Developing Websites* published by Arts Council of England (Tomlinson & Allpress, 2004) arts organizations are no different from others in experiencing these problems, although many want to be in the forefront of deploying the emerging technologies. Such limited website uses were confirmed in some consultative sessions held by the Arts Council of England during their research for the guide. It is important to bear in mind that the use of websites as marketing channels for developing and broadening audiences requires particular

considerations, which in turn call for a particular type of function and technique for their successful performance.

1.2. Objectives of the Research

The objectives of the research are to:

1. ascertain fundamental elements of arts management, and capture the current and future orientation of arts management in arts organizations as exploratory research.
2. provide incontestable grounds of introducing and developing online and offline integrated arts management via the website of arts organizations.
3. identify central aspects of online and offline integrated arts management, and measure current and actual level, and the state of its implementation: interactivity, e-commerce, and other features relating to arts management in arts organizations' websites.
4. validate arts organizations' websites as another important venue alongside the real venue, for both non-transactional and transactional arts marketing management.
5. develop and recommend a feasible website content evaluation measurement for arts organizations' websites from an online and offline integrated arts management perspectives.

1.3. Research Questions

In order to meet the research objectives, the following research questions were developed:

1. What is the level of interactivity measured in arts organization websites?
2. What is the state of e-commerce in arts organization websites?
3. What is the state of other features related to arts management in arts organizations' websites?

The form of these research questions is exploratory and descriptive, because the use of websites by the audiences involved takes place in their own virtual environments. Thus, investigating these research questions requires the exploration of a number of issues related to arts management and the internet. Focusing on audience-centered arts management through the internet, I examined the particular aspect of online and offline integrated arts management in arts organization's websites.

As this exploratory study is of an emerging field, there is little understanding of the topic of websites' use in arts organization from an arts management perspective. One of the primary purposes of exploratory research is to reach a better understanding of the research theme (Riffe, Lacy & Fico, 1998). Exploratory research includes helping to identify marketing management elements, which should be measured within the arts organization websites. In this sense, this study serves to understand arts management through the websites of arts organizations in order to exploit their effectiveness, efficiency, and potential.

1.4. Contributions

To support the research that online and offline integrated arts management via the website can deliver significant values to existing and potential arts audiences and arts organizations, compared to traditional arts management approaches, several distinctive and unique contributions were made throughout this study. These contributions are as follows:

First, this study outlines the current state of arts management with regard to both on and offline applications. This investigation also contributes to current arts management by enlarging the realm and perspective of their practice on the internet. Hence this exploratory research study, which will combine online and offline arts management, will focus on capturing the current and future orientation of arts management. This overview provides sound background of arts management, via the websites, of arts organizations with relatively small-scale applications.

Secondly, this study identifies a new economic paradigm shift for management in arts organizations. In particular, it demonstrates the importance of applying an online and offline integrated arts management via websites. These websites provide a place for arts experiences that helps audiences to become familiar with the arts and to improve enjoyment. This study articulates the three key functions that integrated arts management must support in order to increase the value of utility and quality of services delivered to audiences via their websites. It will demonstrate the interactive communication dimension between arts organizations and audiences via the website, e-commerce features applicable to the website of arts organizations, and other important and relevant features related to arts management via the website, in order to enforce the appropriate selection and allocation of different services, and dynamic adaptation to changes within the availability of arts organizations. Implementation of integrated arts management leverages many existing arts management elements, and

provides additional services for audiences. Thereby, this study gives the implementation details and benefits of arts management via the website of arts organizations.

Thirdly, this study presents the design and development of fifty measures appropriate for evaluating the website content of an arts organization. The attempt made here of analyzing their content and set-up of both quantitative and qualitative measuring tool makes this study unique. Several practical guidelines suggested later should help arts organizations to examine how effectively they exploit their websites for online and offline integrated arts marketing management and encourage them to redesign their websites in order to achieve greater effectiveness. One of the most important contributions of this study may be that it has value for both academic and practical purposes in the implementation of arts management.

As organizations look for ways to create a centre for audiences' attention and to ultimately maintain funding (Ramsey-White & Rentschler, 2005), it is important for them to be able to evaluate their organizations in many respects, including their websites, which are, after all, independent virtual venues. For these reasons, media organizations often initiate expensive evaluations (Napoli, 2003). In some respects, however, the impact of operating the websites is intangible. Given the fact that there is an increasing demand for tangible outcomes, including accountability to society, arts organizations need to develop a number of evaluative measurements in order to demonstrate the merit to their stakeholders, and also to take strategic marketing decisions.

Fourthly, a valuable effect of using the measurements formulated in this study is that its findings produce concise and comparable data on the current state of arts organization websites from a management perspective. The content analysis of this study found that low levels of interactivity were identified in arts organization websites. This finding suggests that online arts marketing is not as interactive as it could be, and that websites should be adapted in order to maximize development. The results also show that the overwhelming presence of customer support dimension reflects customer-focused marketing, rather than design or technology-led marketing. In terms of e-commerce, successful introduction and adoption of websites have been identified as an important element. In addition, traditional arts marketing principles and tasks have been well interpreted in terms of the content of websites. Results suggest that arts organizations provide both non-transactional and transactional communication channels on the Web for arts audiences, and motivate them to participate

actively through gathering information, communicating with organizations, and educating themselves in arts and culture.

Fifthly, this research provides additional valuable insights about the website of arts organizations as a global or culture-bound medium. A conclusion from this cross-nation comparison is that: 1. the arts organization websites in the six countries had similar low levels of interactivity; 2. the website showed significant cross-national differences in e-commerce, which might be seen in terms of differing economic, infrastructural, and cultural factors.

1.5. Outline of Research Rationale

This study investigates the extent to which arts organizations have adopted interactivity, e-commerce, and other important arts management features. The study demonstrates the approaches required for creating a virtual venue in order to implement arts management via the website. This should be of value to arts organizations as well as to audiences.

Among varied research methods, website content analysis provides meaningful online arts management principles with the advantage of easily accessible, frequently updatable and periodically repeatable approaches to be applied by management through their websites. This study, therefore, will evaluate websites using content analysis. The term “evaluation of websites” means multiple usages of methods to cover overview processes, such as checklists as well as empirical judgment (Bauer & Scharl, 2000). Evaluation in this study refers at first to determining the criteria that qualifies a prioritized check list of features to guide the evaluation of websites. Based on these check lists, one or more evaluation criterion is used to indicate the presence of each feature in order to evaluate whether the website meets the specified requirement from an arts management perspective. Each evaluation criterion should be discernible by examining the websites. In this study, evaluation criteria fall into three major categories: interactivity, e-commerce, and other important arts management features.

From a technical point of view, evaluating the websites can be achieved by checking guest books, hit counters, log files, and tracking software (Brajnik, 2004). Commercial research firms mostly use these relatively quantitative approaches, which represent mainly short-term outcomes focused on transactional figures and visitor numbers (Bauer & Scharl, 2000).

These currently available evaluation tools use automatic and purely quantitative measures of performance, and may be misleading for the performance of arts management.

In fact, there are many indicators of successful arts management besides commercial outcomes, such as access, artistic leadership, and arts education (Kotler & Scheff, 1997). The proposed evaluation tool can be combined with other website measurements obtainable by specialized quantitative website evaluation software programs or measures. For a comprehensive evaluation of websites from an arts management perspective, it is very important to measure overall achievement of both short and long-term marketing outcomes, arts management values, and the mission of the organization.

The results of this study support the use of more sophisticated websites in order to implement arts management, however, ever-increasing technology does not necessarily deliver more consequential outcomes. Hence, arts organizations need to be careful by taking into consideration the ultimate goals of the website, and to be sure that they use appropriate measures to represent these goals. Therefore, conclusions from the analyses would only be valid if the arts organization wishes to use its website for active management fulfillment as an independent transactional and non-transactional communication venue. It is hoped that this study serves to develop preliminary data that will shed some light on the current state of arts management conducted through websites. It is safe to suggest that more research is needed to evaluate arts organization websites.

1.6. Defining Arts Marketing Management

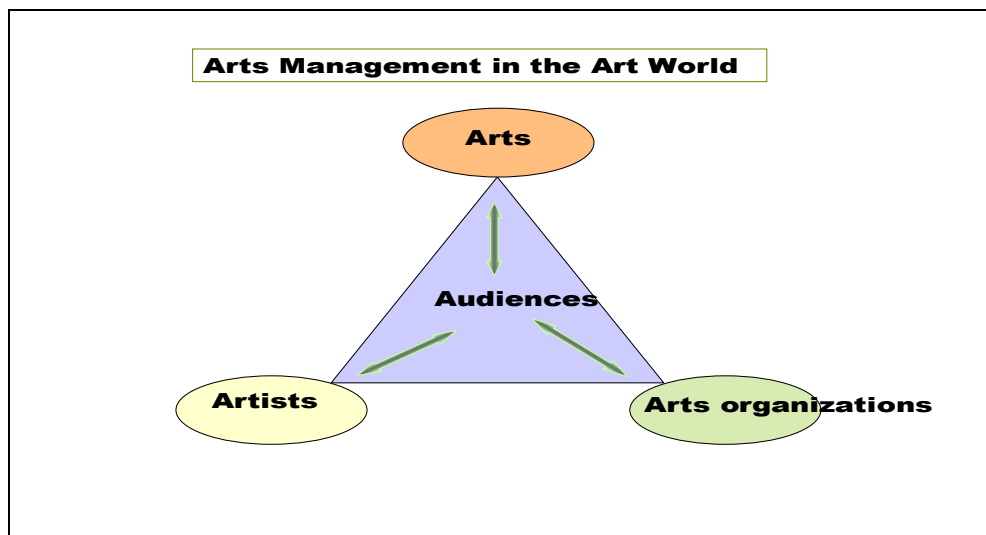
Arts management stands as one of the most exciting interdisciplinary fields in contemporary arts, culture, sociology, and business inquiries. The difference between arts management and management in other areas derives mainly from the equal priority of a number of goals. Arts management refers to multiple purposes of achieving aesthetic, artistic, and financial outcomes (Radbourne & Fraser, 1996). The particularity of arts management lies in delivering values other than financial revenue. Values are implemented mainly through access to the arts, arts education, and artistic leadership (Byrnes, 2003). Therefore, it is important to recognize that without fulfilling particular accountability to the community, arts organizations are no different from any other commercial institutions (Chong, 2002; Mokwa, Dawson & Prieve, 1980).

Currently, the terms “arts management, arts administration, and cultural management” can be used interchangeably, in many English speaking countries (Dewey, 2003, p.2). The term management has been deliberately selected in favour of “administration, which has task-specific” inferences (Radbourne & Fraser, 1996. p.4).

According to Dewey (2003, p.1), arts management refers to “the management of professional non-profit or public arts and culture organizations”. With the expansion of arts and culture as an important industry, applications of arts management have been extended in a wide range of both non-profit and for-profit organizations (Byrnes, 2003; Evard & Colbert, 2000). This broadening range of arts management reflects also the widening scope of organizations in arts and cultural sectors. According to Martin (1998), arts management refers to “the application of the five traditional management functions - planning, organizing, staffing, supervising and controlling - to the facilitation of the production of the performing or visual arts and the presentation of the artists’ work to audience” (p.128).

Figure 1.1

Role of Arts Audiences in Arts Management in the Art World



Facilitating the encounter between the audience and the artists, or the arts, for the purpose of satisfying audience need is to be considered as an important validation of arts management from a business perspective (Radbourne & Fraser, 1996), because the audience is the foundation of the arts world, including the arts organizations that keep them in existence (Levitt, 2004; Rentschler, 2002). Thus, the fundamental task of arts management is to gain the attention of the audience, as shown in Figure 1.1.

From the legal perspective, arts management attempts to create primarily an aesthetic contract between an artist and audience in order to provide the maximum pleasure and benefit from the art to the largest audiences (Pick, 1980; Pick & Anderton, 1996). Arts management as cultural production has developed to the extent allowed by financial and aesthetic conditions and legal and administrative codes. Generally, the law provides the direction to efficiently manage arts management (DuBoff & King, 2006), as such the law functions as a technical support to arts management.

According to Levy (1980, p.42), marketing management seeks to implement the goals of the organization, and the individual, through helping to define and clarify those goals and by taking actions that will successfully contribute to the required exchange relationships. In some respects, arts management is collectively to change arts organizations, audience, and society. From the managerial perspective, marketing aims to make selling superfluous (Drucker, 1999). In defining marketing, it is important to recognize that sales are only a portion of what marketing efforts should focus on (Kotler, 1999). In fact, marketing oriented management is built on relationships rather than transactions (Radbourne & Fraser, 1996). The first principle of marketing management philosophy is definitely “the product concept”; “the selling concept” comes second (Mokwa, Nkamoto & Enis, 1980, p.18). Selling is preoccupied with the seller’s need to exchange the product with money, while marketing is more concerned with satisfying the customer’s needs by means of the product and other elements associated with it (Levitt, 1986). Marketing the arts requires more complex activities than selling the tickets or engaging in other promotional activities.

The definition of marketing makes clear many of the key concepts inherent in the vital area of study that is arts marketing. According to the concise and globally accepted definition of marketing provided by the American Marketing Association (AMA) (2004), “marketing is an organizational function and a set of processes for creating, communicating, and delivering value to customers, and for managing customer relationships in ways that benefit the organization and its stakeholders” (<http://www.marketingpower.com/content4620.php>). This definition of marketing was approved by the AMA board of directors in August 2004. What is consistent in this definition is that it is broad enough to encompass all that marketing involves.

A more closely related definition of marketing in terms of arts marketing is provided by Etzel, Stanton and Walker (1997) in that “marketing is a total system of business activities designed

to plan, price, promote, and distribute want-satisfying products to target markets to achieve organizational objectives” (p.6). As such, marketing generally indicates an overall approach to operating a business requiring a comprehensive understanding of the product and the consumer (Kotler & Scheff, 1997). It has both a managerial orientation and an organizational and social function (Varey, 2002a).

Marketing is concerned with creating and sustaining mutually satisfying exchanges of value between producer, or servers, and their customers. In terms of arts marketing, it refers to the multifaceted exchanges in which the audiences pay for the exchange of the artistic experience benefit (Mokwa, Dawson & Prieve, 1980). The definition provided by Radbourne and Fraser (1996) follows the same line in that arts marketing implies “the process whereby the organization’s goals for its arts and cultural products and services are strategically developed and implemented to meet carefully researched price, product, place and promotion preferences of targeted customer groups” (p.57). This position is highlighted also by Dickman (1997) in that marketing is “the analysis, planning, implementation, and control of programs designed to increase visitor awareness and use of collections, facilities, and services in a way that will mutually benefit both the organization and the visitor” (p.1). Hence, arts marketing involves an overall approach to balance artistic outcomes and financial outcomes within the organizations’ mission of creating and developing a long-term relationship with audiences (Australia Council for the Arts, 1998).

The notion of marketing requires essentially four elements: a consumer need, satisfaction of this need, a link between the company and the consumer, and optimization of profits. Thus, the distinction between optimization and maximization is important in arts and culture sectors. The maximization process attempts to generate the highest profits possible. Optimization seeks to obtain the highest possible profits while taking into account organizational or environmental elements, such as enduring employee welfare, creating a solid organization image, satisfying the customer, or getting the company involved in its community (Colbert, 2000).

The distinction between social and managerial marketing can also enhance the understanding of marketing the arts. Kotler (2003) defines marketing as “a social process by which individuals and groups obtain what they need and want through creating, offering, and exchanging products and services of value freely with others” (p.6). Otherwise, marketing aims to know and understand the customer in relation to the product or service.

According to Hill, O'Sullivan and O'Sullivan (2003), "Arts marketing is an integrated management process that sees mutually satisfying exchange relationships with customers as the route to achieving organizational and artistic objectives" (p.1). The relationship between the artistic program and the marketing program crucially requires customer orientation rather than product orientation. As such, marketing is an ongoing, two-way process involving action, communication, implementation, and feedback (Colbert, 2000). The relevance and usefulness of arts marketing can be justified when arts marketing facilitates and consolidates artistic and commercial encounters.

According to Kotler and Scheff (1997) and Dickman (1997), the main task of arts marketing is considered to be to motivate people to attend performances and exhibitions, or to purchase artwork or crafts, and to encourage them to share the artistic experience. Therefore, compared to marketing in other areas, the particularity of arts marketing lies in the aesthetic experience of the audience involved (Chong, 2002). In arts marketing, therefore, the quality of the arts products and the relationship with the audience is a fundamental element.

In this sense, Colbert (2000) provides the definition of arts marketing:

The art of reaching those market segments likely to be interested in the product while adjusting to the product the commercial variables – price, place and promotion – to put the production in contact with a sufficient number of consumers and to reach the objectives consistent with the mission of the cultural enterprise (p.15).

Whatever the highest aesthetic quality the arts product has, arts organizations have a number of difficulties without generating the audience and revenues, whether from transaction or funding bodies and sponsors (Hill, O'Sullivan & O'Sullivan, 2003). A large audience is a decisive criterion in the definition of the arts industry. Audiences allow the arts to continue to exist by paying for their experience. The existence of the arts business is therefore uncertain without sufficient audience support from the arts management perspective (Byrnes, 2003).

Arts marketing is based on the strong belief that applying arts marketing principles properly contributes to the audience development, which ultimately leads to producing successful organizations, or ensuring their survival (Chong, 2002). It requires looking at the arts sector from the optimistic view that arts management can improve the quality life of humans and

society (Cowen, 2000). Therefore, this study adopts an optimistic perspective in applying marketing management to the arts and its role in society both virtual and real. As such, arts marketing management must understand and take into account the fundamental role of its organizations in order to provide arts experiences to the greatest and widest audiences.

1.7. Chapter Overview

Chapter 1 provides an overview of this study. Here, the background of the research and its rationale are laid out. The objectives and research questions are provided to show its direction. An important aspect of this study of the arts management field is addressed together with a definition of arts marketing management, as the foundation for discussion of management via websites.

Chapter 2 outlines the methodology of the research. The chapter is divided into theoretical aspects of research methods and a description of the process of website content analysis. In the discussion of theoretical aspects, the selected approach for the study is constructionism. The research design employed content analysis that combines both quantitative and qualitative approaches to overview arts management via the website. According to this method, the nature and type of content and theory determine what is relevant for the research, alongside a review of the appropriate literature. For this reason, this chapter precedes the literature review. In addition, it also describes the definition of categories with regard to interactivity, e-commerce, and the other features of websites that relate to arts management.

The purpose of chapter 2 is to explain the methodology adopted in this study, followed by the nature of its contents and finally with its theoretical function. There is a rationalization and description of the research method of website content analysis in relation to the evaluation criteria used. Sampling and sampling procedure sections will illustrate the importance of drawing creative solutions for effective web sampling in content analysis. This will serve as a basis for developing the unit of analysis that is ‘the arts organizations website’, and variables in the selection of samples. This study leads to design evaluation measures applicable to the website, and concludes with details of the methods used.

Chapter 3 is the review of literature that examines the underlying theory and mechanism that has driven the emergence of marketing management in the arts field. This chapter is divided into the three main sections. The first part investigates the art world focusing on the

definition of the arts. The second part explores the arts as institution in order to bring organizational management practices into the arts field. The third part conveys how the arts fields have acquired the growing interest in the socio-historic and economic context. This investigation enhances understanding of the market forces with regard to the production and consumption of the arts to answer whether economic forces of supply and demand help or harm the pursuit of creativity. To sum up, particular links and influence among arts and business have been reviewed to understand the foundation of philosophy for arts management.

Chapter 4 is an extension of the literature. This chapter describes the historical convergences of arts marketing and technology, and views the arts in the light of huge changes that drastically alter the context of arts marketing management. This review explores the traditional arts management in arts organization. A greater understanding of the range of arts management in arts organizations is vital to audience development, and fulfilment of arts organizations accountability to society. This chapter will illustrate the importance of audience development. As long term marketing strategy, the necessity and effectiveness of arts education are addressed in relation to arts organizations for the purpose of audience development.

Chapter 5 proposes, as an extension of the literature, a conceptual framework for the website analysis that introduces interactivity, e-commerce, and other features related to arts management in arts organizations via the website. A brief overview of the internet is provided to show the external environment as a paradigm shift that requires organizations to introduce and develop online and offline, integrated arts management via their websites. In particular, the integration of the traditional and online arts management has been reviewed by exploring other principal aspects relating to the operation of arts organization websites. This chapter proposes a framework for understanding these seemingly disparate phenomena of the arts, new technology, and arts management. This literature review leads to the paradigm in the contemporary arts world that is the introduction and development of new technology, such as the internet.

Chapter 6 is the analysis of data obtained from the arts organizations' website content. This includes both quantitative and qualitative analysis of the data from three main perspectives: interactivity, e-commerce, and other features related to arts management in arts organization websites used for the investigation. Results of the study provide an overview of the current

level and state of three main perspectives in operating the websites of arts organizations. Additional analysis, by comparing the six countries chosen, is also included in order to enlarge the parameters and contributions of this study.

Chapter 7 provides conclusions on the application of the internet in arts management and suggests areas for future research. The chapter begins with a description of the limitations of the research, a summary of findings and discussions, and recommendations for future research. In particular, the summary of findings will include the level and state of interactivity, e-commerce, and other features relating to arts management in examining arts organization websites within the six countries.

The appendices contain the summary of coding from content analysis of the arts organizations' website, and the lists of arts organizations examined.

Chapter 2. Methodology: Issues in Research Design and Website Content Analysis

2.1. Overview of Chapter

This chapter presents an overview of the methodology and the research process. The chapter is divided into the theoretical aspects of research and the description of the method adopted: website content analysis. Initial considerations are followed by a description of the directions for the research undertaken. For content analysis, a comprehensive rationalization is provided for the nature of content and the role of theory. This is the rationale and description of website content analysis concerning the evaluation criteria chosen. A discussion on the sampling section follows in order to address the creative approaches adopted for effective web sampling.

In addition, this chapter addresses the categories of the website content analysis, interactivity, e-commerce, and other features of websites relating to arts management in arts organizations. This is followed by sections on the development of code sheets, the modification of the existing evaluation criteria from arts management perspectives, and the formulation of the new evaluation criteria for the content of website for arts organizations. The rationalization of the efforts made to provide validity and reliability of this analysis is explained. The chapter concludes with a summary of the content analysis undertaken to evaluate websites in arts organizations.

2.2. Research Questions Restated

The research questions for the study are restated here:

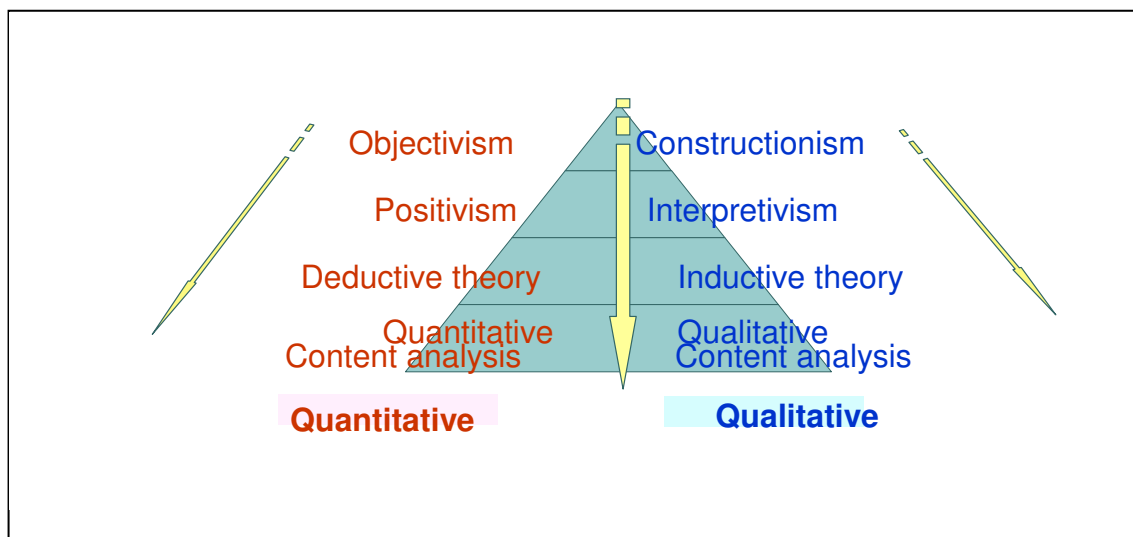
1. What is the level of interactivity measured in arts organization websites?
2. What is the state of e-commerce in arts organization websites?
3. What are the other features of arts management in arts organization website content?

2.3. Initial Considerations

The questions, of which epistemology, theoretical perspective, methodology, and method are most appropriate, constituted one of the main concerns at the preliminary stage in designing this research. After long consideration, it was decided that from the standpoint of objectivism and constructionism, overall epistemology would be the most appropriate method. From an epistemological view, objectivism is: “that things exist as meaningful entities of consciousness and experience, that they have truth and meaning residing in them as objects” (Crotty, 1998, p.5). Many academic disciplines are based on objectivism, which pursues, in particular, objective truth, quantitative methods, statistical investigation, and meanings in research (Johnson, 2004; McMillan & Wergin, 2006; Ziman, 2000). In the natural sciences, objective research is considered as “a requirement for validity” (Jamal & Hollinshead, 2001, p.69). On the other hand, in constructionism, “truth or meaning, comes into existence in and out of our engagement with the realities in our world” (Crotty, 1998, p.8). Therefore, multiple constructions of reality experienced by the individual is the key concern.

Figure 2.1

Research Procedure Based Upon Taxonomy



(Crotty, 1998, p.5)

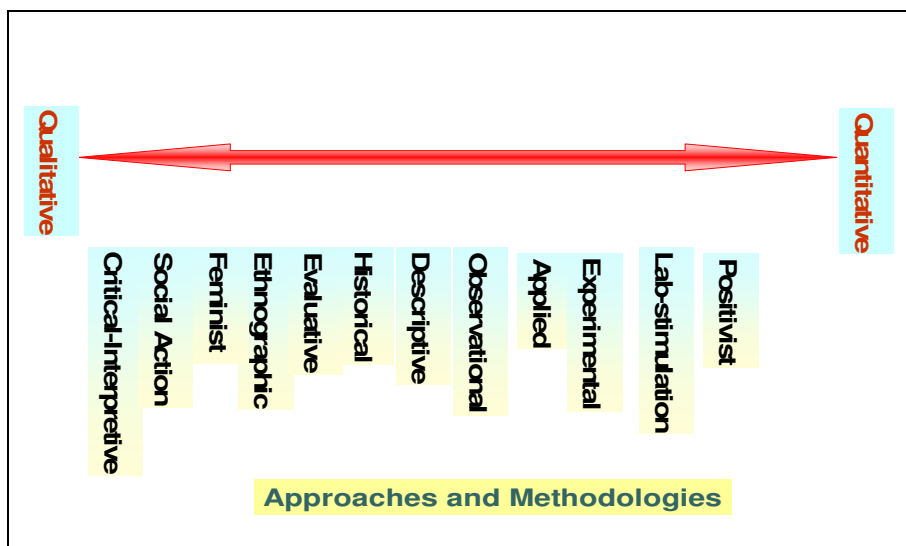
For a theoretical perspective that is the philosophical stance of the chosen methodology (Crotty, 1998), this study posits the distinct philosophical stances that are positivist in the context of objectivism and interpretivist in the context of constructionism. A methodological stance on both positivism and interpretivism taken for this research is illustrated in Figure

2.1, within the hierarchy of research needs adapted from Crotty (1998) and Knox (2004). In this figure, the hierarchy of research needs and concept of philosophical and theoretical pluralism is interpreted from this research perspective.

In general, there is an elective affinity between a theory and a method in that a positivistic epistemology requires generally quantitative methods and a deductive approach (Knox, 2004). In fact, many researchers use quantitative and qualitative approaches (Bryman & Bell, 2003). Most studies give attention to one or the other. There is very little research that combines both approaches (Bryman & Marshall, 2004). Such an affinity has played an important role in the research that it is even considered to be a fundamental law or process to be followed in research. Affinity between theories and methods is described in polar opposite forms in Figure 2.2 (Ticehurst & Veal, 2000, p.19). This figure is based on business research perspectives, but is applicable to social science perspectives as well. The notion of polar opposites is further discussed by Saunders, Lewis and Thornhill (2003, p.82), by comparing the research process to an “onion” in that the second layer indicates the research subject derived from a research philosophy.

Figure 2.2

Affinity between Theories and Methods



(Ticehurst & Veal, 2000, p.19)

Extensive discussions on multiple research paradigms have been raised recently in organizational studies, business communication, and Information Systems (IS) literature (Mingers, 2001). In addition, the growing acceptance of subjectivity as one of central

research factors has impacted on the vigorous discussion of positivism and interpretivism (Fitzgerald & Howcroft, 1998; Krauss, 2005; Lee, 1991; Mingers, 2003; Weber 2004).

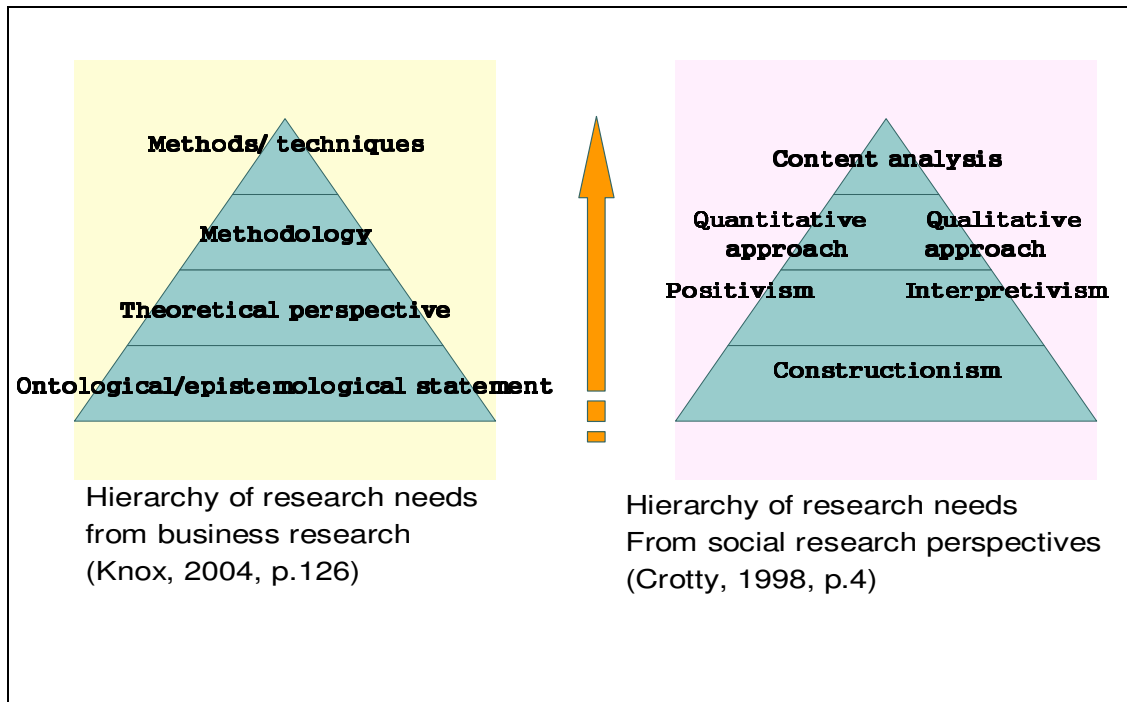
In fact, what is appropriate for a particular piece of research does not depend on the affinity between theory and methods. Methods are dependent on the research questions not on one's philosophical stance (Landry & Banville, 1992; Mutch, 2004). According to Crotty (1998), the established methods are not totally and exclusively attached, although particular methods are closely related to one epistemological stance. He supports philosophical and methodological pluralism by arguing that "we should accept that, whatever research we engage in, it is possible for either qualitative methods or quantitative methods, or both, to serve our purpose" (Crotty, 1998, p.15). Therefore, an affinity between theory and methods is not a fundamental rule applicable to any particular research methods.

Such theoretical pluralism is particularly appropriate for an interdisciplinary study (Locker, 1998). Interdisciplinary areas are often positioned to take a plurality of research paradigms that lead to each of them with specific research methods (Eveland, 2003; Watts & El-Katsh, 2002; Locker, 1998). The diversity of paradigms can provide a positive source of strength within a discipline (Robey, 1996). According to Barthes (1986, p. 72), interdisciplinary studies "do not merely confront already constituted disciplines," but "consist in creating a new object, which belongs to no one". Indeed, interdisciplinary study involves more than a simple arrangement of related subjects or themes (Wardrope, 2001). Therefore, it is necessary to approach an interdisciplinary area from a particular perspective with more creative applications.

Arts management is based on a wide range of disciplines such as aesthetics, economics, and sociology that encompass very different research traditions. This study will also look at technology and its impact on the arts. For these reasons, a theoretical pluralist position is adopted that will enhance the understanding of a wider range of arts management traditions and emerging arts management areas, without it being limited to the particular positivist and interpretivist paradigm boundaries that generally lead to quantitative and qualitative research methods. In addition, given the fact that arts management is an interdisciplinary area, closely related to business, the research design is also seen from a business research perspective. As shown in Figure 2.3, business research design supports effectively social science research methods, in particular by encapsulating interdisciplinary characteristics of arts management.

Figure 2.3

Hierarchy of Research Needs



Arts management through the internet is still in its relative infancy, and is changing rapidly and is developing at high-speed. Consequently, this research aims to satisfy two important requirements. From a business research perspective, it will cover the more general objectives of generating further knowledge and an understanding of the phenomena and problems of online and offline integrated arts management (Cunningham, 2002b). In addition, it will aim to facilitate managerial decision-making and, hopefully, it will provide solutions for the problems concerning the operation of arts organizations' websites. Therefore, this study encompasses both applied and basic research from a business research perspective.

From the standpoint of both positivism and interpretivism from a social science perspective or both basic and applied research from business research perspectives, the need to consider all aspects of online and offline integrated arts management requires a novel and comprehensive approach. This standpoint suggests that the realm of understanding should be extended without being bound to a particular philosophical stance and that it should ultimately lead to the creation of tools to extract and analyze appropriate data. The hierarchy of research needs is taken from business and social science in Figure 2.3. There is a clear and constant movement in both the business and social research sides, which systematically guides research from theories to methods. In particular, the right-hand side of figure 2.3

provides a detailed description of how this study is designed from methodological perspectives.

I became interested in the greater possibilities of arts management through the internet in 2000, when online arts management was in its infancy. Many arts organizations had created websites, as had most institutions, but the majority had been designed as brochures that are traditional promotion tools. I have found that there is a great need to develop audiences through arts organizations' websites, and an equal need to introduce new arts management measures. Thus, I planned to design evaluating devices from an arts management perspective by using available commercial measurement tools, such as visitor numbers, visiting times, purchase results and hit counters. However, I found that opportunities to analyze the websites by means of commercially available measuring tools were limited, in that they had been essentially designed for profit-organizations.

In order to formulate hypotheses without some exploratory studies related to arts management, I made the decision to apply grounded theory. In general, grounded theory starts with a phenomenon, which is insufficiently clarified in theory, and with a definite research problem. To propose a theory and provide recommendations for further tests of the theory, I used more formal deductive reasoning processes (Miles & Huberman, 1994). According to Lincoln and Guba (1985), grounded theory can be used to develop a strong theoretical base in an earlier investigation. Grounded theory has also played an important role in multi-disciplinary research, by integrating research from different areas (Locke, 2001; Westbrook, 1993). Given the large data-base that is the websites of arts organizations, grounded theory might serve to draw conclusions about how it should be managed, and how it could evolve.

Grounded theory is usually taken to mean the approach of that name initiated by Glaser and Strauss (1967) in which they describe a theory that did not operate until after the data is collected and analyzed. The purpose of grounded theory is to generate a new theory from the data, not to test a theory that has been determined *a priori* - that is, not requiring any justification. However, Lincoln and Guba (1985) admit the need to underpin the research with a sound framework so that it can be used to develop a strong theoretical base.

In this study, the primary objective is not to create a new theory, but to demonstrate how the internet can impact on arts management via arts organizations' websites. Instead of drawing a

new theory from the data, I adopted established approaches from previous research by using website content analysis in different areas, and incorporated specific arts management perspectives, in order to create a new evaluation tool for use on the websites. Consequently, the decision to apply content analysis was made for the purpose of identifying common ground in relation to arts management, and then to develop fundamental grounds for online and offline integrated arts management.

There are, however, some aspects of grounded theory in this study in that one of the research objectives was to design evaluation methods applicable to arts websites based on the data. Some aspects of grounded theory taken at the beginning of the study served as a pilot, which led to the use of content analysis from both quantitative and qualitative perspectives. Overall, the research method applied did not exactly fit grounded theory, but the underpinning approach is largely based on it.

Content analysis was employed for the following reasons: firstly, little research has been undertaken on the nature or features of websites in arts organizations. Content analysis allows identifying conditions, processes, and mechanisms involved in using the websites, for furthering marketing strategy. It can also provide a means to expand the arts marketing management knowledge base (Cunningham, 2002b). From these perspectives, content analysis seems to be an appropriate method for defining elements in the website, for describing the interaction between audiences and functions, and for measuring performances of management in arts organizations.

Secondly, the development of the internet made websites more visible and easily accessible (Australian Government Culture and Recreation Portal, 2005b; McLaughlin, Golberg, Ellison & Lucas, 1999). The internet opens up new possibilities for information management and content analysis as a method of detecting customer movement (Ledford, 2006; McLaughlin, Rosen, Skinner & Webster, 1999). It is considered to be one of the most appropriate methods to evaluate websites, for reasons of economy in a large-scale study, also, material for data collection has no geographical constraints (Ghose & Dou, 1998; Ha & James, 1998; Liu & Shrum, 2002; McMillan & Hwang, 2002; Neuendorf, 2002; Weber, 1990; Wu, 1999). In addition, the nature of the internet allows for unobtrusive access in order to determine actual practices. Consequently, content analysis is one of the most effective and efficient methods by which content on the internet, can be researched after which simple, convenient, quantitative, and qualitative management evaluators can be developed. As a result, sufficient

material has now been obtained, and the timing is opportune, to proceed to a content analysis of the website in arts organizations.

Thirdly, content analysis is often used in multiple areas, and can be conducted both quantitatively and qualitatively. According to Catterall and Maclaran (1997), content analysis combines the qualitative method defining the categories, and the quantitative method determining numbers within categories. For example, quantitative methods make available the valuation of parameters and the application of statistical tests, whereas qualitative methods are applied for the classification of data with respect to categories (Mayring, 2003). Based on the research questions and purposes of this study, it was decided to adopt both qualitative and quantitative content analyses.

By using the research hierarchy, illustrated in Figure 2.3, this study will be supported by a solid theoretical foundation. It will identify and come to an understanding of online and offline integrated arts management, and the process whereby that management influences, and is influenced by relevant websites.

2.4. Methods: Content Analysis

Over recent years, the evaluation of websites has become increasingly important. Several tools have been developed and the evaluation of websites is therefore becoming a major research topic (Selz & Schubert, 1998). Technically, there are many commercially available quantitative measuring tools on the websites such as hit counters, numbers of visits, and transaction rates. Although newer technological initiatives have found a way to measure financial outcomes in a quasi automated way, these evaluation tools do not reflect sufficient characteristics relevant to the management of non-profit arts organizations. In fact, the use of automatic measures of performance, like the number of visitors, can mislead or change the actual execution in terms of management perspectives (Adam & Deans, 1997, 1999; Picarille, 1997).

Arts organizations need to find an alternative method to measure their particular endeavours. For arts organizations, delivering values such as cultural democracy, arts education, or artistic leadership, is as important as realizing commercial success (Byrnes, 2003; Chong, 2002). The virtual environment should not change the principle of arts management. Arts management through the internet must respect traditional arts organizations' missions.

As a consequence, this study presents and designs an effective and efficient tool for evaluating websites, by content analysis that is an unobtrusive and cost effective research method. The proposed evaluation tool is a simple and arts management focused method for evaluating websites. It is acknowledged, however, that the practices and theories of profit focused business measurements are equally important and could be the subject of a different study.

2.4.1. What is Website Content Analysis?

Content analysis is a generic term for a methodological measurement of materials using “a set of explicitly formulated rules” to investigate “the presence, intensity, or the frequency of some characteristics relevant to social science (Shapiro & Markoff, 1997, p.11). This method involves comparing, distinguishing, and categorizing a set of data processes. Among a number of definitions of content analysis, an earlier and broad definition comes from Holsti (1969) in that content analysis is “any technique for making inferences by objectively and systematically identifying specified characteristics of messages” (p. 14). This definition uses content analysis not only for texts but also for other types of sources, such as drawings, video tapes, or websites (Krippendorff, 2004).

By 1910, content analysis started to be used by sociologist Max Weber, as a quantitatively-oriented textual analysis method for mass communication studies (Krippendorff, 2004). Traditionally, content analysis can be considered to be a media centric methodology (Neuendorf, 2002). Nowadays, content analysis is an acknowledged research technique used in various fields, for instance, in communication, marketing, social sciences and psychology (Osorio, 1998). In marketing, content analysis has been used to promote quality and value of the product in different media (Resnik & Stern, 1977). In particular, content analysis was used to accurately assess services and judge the success or failure of the actually offered services (McTavish & Pirro, 1990). While the application of this method has been reported in marketing literature, its application in art marketing is relatively new.

With the introduction of Web-based information, content analysis has become a more important research method (Neuendorf, 2002). In general, content analysis has four key advantages. It is unobtrusive, flexible, context sensitive, and can be applied to large amounts of data (Krippendorff, 2004). These advantages allow researching the content of information

by combining the characteristics of the World Wide Web, which are ubiquity, global reach, instability, and interactivity (Weare & Lin, 2000). As such, website content analysis has become arguably one of the most promising areas for research, but there is, actually, little research in this area (Adam & Deans, 1999; Palmer & Griffith, 1998; Sheehan & Doherty, 2001).

A common approach related to research of websites involved an investigation on features of the new medium that made it different from traditional media. Initial empirical work focused on categorizing these features (Holzer & Kim, 2005). With the growing importance of the Web and websites, many researchers examined features of websites by content analysis, and drew out most common features of effective websites (Borasky, 1997; Neuendorf, 2002; Osorio, 1998; Resnik & Stern, 1997).

Indeed, researchers have studied the content of websites for a variety of reasons. There are a number of important and common elements determining the quality of a website. In particular, researchers have paid attention to interactivity on the web, which is considered to be its most distinguishing characteristic (Conway & Dörner, 2004; Ghose & Dou, 1998; Ha & James, 1998; Hoffman & Novak 1996; Liu, 2001; Liu & Shrum, 2002; McMillan & Hwang, 2002; Rafaeli & Sudweeks, 1997; Wu, 1999; Zhao, 2003). While still interested in interactivity of websites, later studies on commercial websites in measuring websites performance by content analysis expanded the scope and also examined other elements of websites, such as information content, organizational performance, and website aesthetics (Palmer & Griffith, 1998).

2.4.2. Content Analysis for Interactivity in the Website

Given that interactivity is a characteristic of a communication setting, which has multiple dimensions, and which ranges by degree, the operation and measurement of interactivity have been two important subjects of research (Liu, 2001; Wu, 1999). In relation to research on interactivity via websites using content analysis, two pioneering studies are the most worthy of consideration. These are Ha and James' (1998) study of interactivity in business websites, and Ghose and Dou's (1998) analysis of interactive functions among top rated sites. Firstly, Ha and James (1998) analyzed the content by examining dimensions of website interactivity. Their primary interest was to examine the concept of interactivity as a characteristic of two-way communication and determining elements of website effectiveness.

According to Ha and James (1998), “one dimension of interactivity is seen as consisting of the availability of choice available, and of unrestrained navigation in cyberspace” (p.457). In this sense, the main purpose of the study was to find the prevalence of interactivity providing particular features in the World Wide Web.

Drawing on previous literature and communication theories, Ha and James (1998, p.457) proposed five dimensions of interactivity, where each dimension corresponded to particular website structures: playfulness, choice, correctness, information collection, and reciprocal communication. Playfulness was indicated by the presence of games or frequently asked questions; choice by the customizability of the website through colour, language, download speeds; correctness through the use of hyperlinks; information collection by registration forms and hit counters; and reciprocal communication by email, links, phone numbers, chat sessions with website managers, and order placement mechanisms.

Content analysis of the home pages showed that business websites in early stages scored low overall in the five dimensions of interactivity. Among these five dimensions, the authors considered information collection such as data gathering and audience measurement and reciprocal communication, such as email, to be the most prevalent, followed by availability of choices of playfulness, choice, and connectedness. The findings varied little across three different types of business, namely, manufactured goods, services, and retail outlets. Ha and James concluded that the business websites used fewer dimensions of interactivity. Their contribution to website content analysis lies in recapitulating existing theoretical approaches to the interactivity from the communication perspective, and identifying dimensions of interactivity.

Secondly, Ghose and Dou (1998) analyzed 101 websites and examined how the use of the functions related to the “Lycos Top 5 percent” websites list, which was one important measure of effective websites. They tried to relate interactivity to the quality of websites and found that interactive functions were a good indicator of commercial website quality (Ghose & Dou, 1998; Novak & Hoffman, 2001). Specifically, reviewing 101 websites, they examined 23 interactive functions under three interactivity dimensions, to find out which interactive features were the most prevalent, which could best predict a high listing on a search engine, and to validate these interactivity dimensions as interactivity indicators (Kerlinger, 1986; Parasuraman, Valarie & Leonard, 1988).

For content validity, they assessed thoroughness of interactive functions as representative of the universal content for each interactivity dimension. For this purpose, the survey by fifteen experts in the field of interactivity was also conducted to determine validity criteria (Kerlinger, 1986). As a result, they listed 23 attributes from interactive functions they found from the review of website samples and further classified them into five groups: customer support, marketing research, personal-choice helper, advertising, promotion or publicity, and entertainment.

The results show that interactive functions such as key-word search, dealer locator, and downloading were most frequently present among the websites. Especially, they found that the inclusion of interactive features related to customer support, such as online enquiry forms and feedback mechanisms, had a significantly positive effect on the inclusion in a list of high-quality websites. Additionally, a website is perceived the more attractive the more it has interactive elements. Attractiveness means the appeal of the website that holds the user on the website.

In relation to this study, Ghose and Dou provided a detailed description of each interactive function and interactivity dimension, so that participants assessed presence for each interactive function to a pre-assigned interactivity dimension. For example, 'personal choice helper', pre-assigned as consumer-message interactivity, was explained as a function that can make relatively sophisticated recommendations on consumers' choices based on their input of preferences and decision criteria. Although the validity issue regarding the use of a particular website list to measure the effectiveness and the quality of websites is to be developed further (Neuendorf, 2002), Ghose and Dou's study is unprecedented in the interactivity website research, categorizing the interactive functions into more meaningful marketing functions and providing a useful framework for future research.

As websites have become some of the most important communication media, many research studies conducted by content analysis have appeared. The study of Stout, Villegas and Kim (2001) is one of the most interesting applications of website content analysis framed from Ghose and Dou's study. They used a similar method to study interactivity on health websites by examining links between learning and interactivity of health-related websites. A more sophisticated coding scheme was developed by formulating 74 interactive features from their review of academic literature and trade magazines, in order to examine health-related websites. In addition, they also compared the results between commercial, organizational,

and governmental websites, and found that commercial websites, in general, used the greatest number of interactive features, followed by organizational websites and, lastly, by governmental websites.

To examine the differences of websites in various domains employing interactive tools, Stout, Villegas and Kim developed eight dimensions, such as navigation, time, accessibility, relationship, promotion, entertainment, delivery of message, and personalized content. Their analysis found that few interactive tools were available in governmental health websites, and suggested that health-related websites should meet a basic condition of information learning, by providing websites which were readily accessible to users.

Another example of website evaluation relates to tourism. The exploratory study of Ham (2004) investigated the website effectiveness of the top 25 limited-service chain lodging operations in the USA. This study created evaluation criteria set up from impression, content usefulness, accuracy, navigation, accessibility, online reservations, and to timeliness of information. The significance of this study lies in the provision of the basis for both web researchers and practitioners in the tourism business in order to establish specific requirements of website improvements.

In providing information to the user, Osorio (1998, p.1) analysed the website of distance learning engineering programs to determine the effectiveness of content design. This analysis was based on a set of eight criteria established from the literature of web page evaluation: accuracy, purpose, currency, accessibility, objectivity or objective reasoning, writing style, page aesthetics or technical quality, and content.

Website evaluation a more closely related to this study was conducted by Signore (2005, p.5), providing evaluation criteria for quality websites: correctness, presentation, content, navigation, interaction, and additional considerations, as shown in Table 2. 1. However, the discussion of the particular category used goes beyond the realm of this thesis. The particularity of the website evaluation proposed by Signore is the simplicity of lay-out as a quality model and a set of characteristics that combine both internal and external quality factors.

Table. 2.1

Summary Table of Criteria

	Local (single page)	Global (entire site)
Presentation	Layout: <div> HTML tag paragraphs structure analysis <h1><h2> HTML tag layout adaptable to different devices	Presentation design: uniform layout (CSS usage and analysis)
	Text: contrast between text and background or images colours differing for more than one RGB component avoid uppercase or italic for long text avoid blue for small text or images	
	Font: relative size the number of font must be limited different fonts for different meanings	Font usage coherence in The whole site (CSS usage)
	Multimedia: contrast between foreground and background flickering of flashing number of images and images sizes image quality text equivalent for each multimedia	Support different devices
	Links: number of links number of broken links	
	Forms: structure (accessibility criteria)	Forms style coherence; research field even available
Content	Readability: index conform to the site typology words for sentences syllables for words number of new line	Information architecture design: stretch texts, different text for user profiles (conditional text), summary with widening
		Horizontal links for Widening (related topics)
Navigation	Navigational bar with link to home	Navigation architecture:

	page (for each page)	horizontal, vertical and mixed navigation, with related number of links
	External links (user is advised when link points to external sites)	
Interaction	Forms: transparency (user is advised of consequences of form filling and submitting) recovery (a undo is available on the form page or after form submission user is advised of complete action and has an undo possibility)	

(Signore, 2005, p.6)

More comprehensive research can include content analysis relating to the design of the website, bearing in mind that the use of websites is continuously evolving and there are many new emerging criteria that can be employed in content analysis. The above reviews demonstrate that various content analysis approaches are popular with the advent of the internet for the study of different areas.

2.5. Content Analysis Research Design

Although content analysis has been a popular choice for analyzing the content of various media such as radio spots, television programs and commercials, and political speeches (Krippendorff, 2004), relatively few have applied it to the internet and its content. In general, the application of web content analysis requires paying particular attention to sampling, unitization, development of content analysis categories, coding, and analysis (Weare & Lin, 2000). Such difficulties are mainly due to instability of the website content. One important characteristic required to be subject to content analysis is that data need to be durable in nature (Stemler, 2001). Designing the research requires, therefore, creative approaches to conduct valid and reliable research in order to provide significant outcomes.

Most weaknesses of content analyses are derived, however, from an ignorance of design, which is not as strong as it should be (Potter & Levin-Donnerstein, 1999). To begin with, I had to deal with the task of designing the research by confronting two foundational issues:

the nature of content and the role of theory in the content analysis method. However, several methodologists provide guides to help researchers design studies of different types of content (Krippendorff, 2004; Holsti, 1969; Wimmer & Dominick, 1991). Also, there are helpful guides in designing theory based content analyses (Folger, Hewes, & Pools, 1984; Poole & Folger, 1981). Among them, I have adopted the central thesis suggested by Potter and Levin-Donnerstein (1999, p. 258) in that validity and reliability should be conceptualized differently across the various forms of content and the associated uses of theory.

According to Potter and Levin-Donnerstein (1999, p. 258), researchers are faced with the need to make a case for the reliability and validity of coded data. This involves the procedure of decision-making that begins with two questions: 1. Is there a theory detailed enough to guide the design of a coding scheme, and strong enough to set a standard of coding results to use for comparing coders' judgment patterns? and, 2. What type of content is being coded? This procedure provides for a much more powerful test of consistency throughout the research process.

Potter and Levin-Donnerstein (1999, p.258) alleged that the challenge of designing a content analysis can only be adequately met if researchers begin by making decisions about the nature of the content they want to analyze, and the role of theory in their study. This is especially appropriate when applied to web content analysis, where the theory is not always available to guide the design. In fact, once I have made clear positions about them, the challenges of achieving validity and reliability in this study become more manageable. It is safe to say that when researchers are clear about what kind of content they want to analyze, and the role of theory in their studies, they can select the most appropriate strategies for demonstrating validity and reliability.

2.5.1. Nature of Content

The nature of content can be divided into three components: manifest, pattern, and projective (Holsti, 1969; Krippendorff, 2004; Potter & Levine-Donnerstein, 1999; Wimmer & Dominick, 1991). Indeed, the difference among manifest, pattern, and projective content is not a clearly defined dichotomy that is a division or the process of dividing into two especially mutually exclusive or contradictory groups or entities. The types of content concerns more a difference of participant involvement degree. Table 2.2 illustrates the relationship among the three types of content. Moving left to right, there is an increase in the degree to which coders bring their

own schema of subjective judgment into play. From right to left, there is an increase in the confidence of rules that guide coders in capturing the essence of features to be coded. It is important to bear in mind that there are places where types of content overlap.

Table 2.2

Three Types of Content and Role of Theory

<i>Type of Content To Be Coded</i>			
	Manifest	Latent Pattern	Projective
Locus of Meaning	Discrete content Characteristics	Pattern of content Characteristics	Receivers' interpretations Cued to Schema
Task for Coders	Clerical recording	Recognizing patterns	Constructing interpretations
Validity Coding Scheme	Accuracy Binary rules based on definitions	Accuracy Rules for element orienting pattern recognition	Creation of strong norm Rules for element orienting pattern Recognition person Schema implied
Standard	Objective criterion	Criterion set by experts	Intersubjective norm Set by coders
Reliability	Consistency with standard	Consistency with standard	Inter-subjectivity among coders
Relationship of Reliability & Validity	Reliability is precursor	Sometimes a tradeoff	Both the same
Role of Theory	No role of theory	Deductive role of theory	Inductive role of theory

(Potter & Levine-Donnerstein, 1999, pp.262-263)

When content analysis was first developed, it mainly concerned counting the frequency that referred to values of their presence (Krippendorff, 2004). Typically, content analysis is focused on what is referred to as manifest content determining the presence of words or concepts in collections of textual documents. When the locus of the meaning is contained in a distinct element of the content, then, the content is considered as manifest. Manifest content

is easily observable, and consists of phenomena such as word counts in a written text, or the observation of gender of participants in a movie.

The classification of pattern content relies on the identification of manifest content presented in particular ways that are formal or informal. For example, although the presence of an object is objective and manifest, coders need more evidence before they make a decision, which ultimately contains some aspects of subjectivity. It involves checking the word according to its positive relation to the function. In relation to this study, it involves verifying the presence of words that are a common type of manifest content, and additional verification, checking its function, which is pattern content. For example, the researcher checks if the words “annual report” are present on the website and available on the web to the public.

In this study, most of the categories are manifest type with some aspects of the pattern type. For example, the ‘contact us’ is considered as present when the term ‘contact us’ is provided with the actual contact details, or accessed directly from the website. I did not include the term ‘contact us’ used in the middle of the phrase without possibility of performing its proper function. In short, while it appears that the specific word led me to group the meaning and actual function together, I coded the element as being present. The elements are therefore considered present when they actually operate the role expected by the term.

Frequently, the researcher wants to move beyond manifest and pattern content and analyze what has been called projective content (Babbie, 1992). If the locus of meaning is regarded as present when people construct judgments from the content indications, by recognizing a pattern across elements, then this is a form of projective content. For instance, Freud believed that the dream could be composed of two parts. The manifest content can be thought of as a dream that people would remember, and be able to describe. According to Freud, such manifest content was not meaningful, because it was another form of factual reflection underlying the dream. On the other hand, the projective content referred to the true meaning of the dream that represented a forbidden view and the unconscious desires (Wilson, 2005). Thus, projective content analysis requires some assessment of underlying meaning based on context or other indications. Projective content is the most subjective of the three types of content. Categorizing the presence of humour in film, for example, is a thoroughly subjective task that requires an elaborated and rigorous rule (Potter & Levine-Donnerstein, 1999).

Using both manifest and pattern types of content, this study stands on objectivism and positivism from the social science research perspective, and the deductive role of theory from a content analysis theory perspective, and then a quantitative content analysis method. On the other hand, the description provided in the following phase of qualitative content analysis, was based on the researcher's observation with regard to general and particular aspects of arts management via the websites. Thus, this study stands also on constructionism from a social science research perspective, and inductive role of theory from a content analysis theory, and then a qualitative content analysis method.

In a nutshell, I decided that the content to be coded would be both the manifest and the pattern types. Consequently, using one method from two distinct epistemologies, theoretical perspectives, methodologies, and methods results in similar outcomes to adopting triangulation of methods and allow this research to be a comprehensive website content analysis from arts management perspectives in arts organizations.

2.5.2. Role of Theory

Another key element of conducting web content analysis is deciding clearly the type of content, in conjunction with the role of theory that applies to the study, then to have an understanding of the particular strengths and limitations of that type, so that research design decisions can be more effective. According to Potter and Levin-Donnerstein (1999), there are three possible roles for theory in content analysis: deductive, inductive, and no role.

In relation to the nature of content, the type of research can be summarized into the following three patterns. The first is studies of manifest content that do not have a role for theory. The second is studies of pattern content that rely on a deductive role of theory. The third is studies of projective content that rely on an inductive role of theory. The key to designing a reliable content analysis is to make decisions on the appropriate combination of the nature of content and the role of theory and to elaborate research following a rigorous scheme.

In principle, the theory is essential to guide the design of content analysis. It affects the development of the coding scheme and guides coding rules and values by the way the concepts are defined in the theory (Folger, Hewes & Poole, 1984). Thus, when answering questions regarding the role of theory and the nature of content, I have confidently created a valid coding scheme and set a coding standard, as described above. I have paid particular

attention to maximize the usefulness of the coding scheme for quantitative content analysis in order to generate consistent and objective coding results. Such precautions ensure the research reproducibility by other coders, thus ensuring validity and reliability. This reproducibility is a key element of this research, which aims, in particular, to design an evaluation method of websites.

2.6. Sampling

One of the most crucial decisions necessary in using web content analysis lies in sampling issues (Riffe, Lacy & Fico, 1998). The requirement for rigour in drawing a sample is one of the most difficult aspects of content analysis on the Web. Indeed, the difficulty in sampling for this study derived mainly from the lack of a standardized method of sampling web-based content (Jones, 1999). Bates and Lu (1997) pointed out that available directories were always incomplete and overlapping. Besides, it was nearly impossible to find and use directories, which allowed breaking up samples into meaningful units from the researcher's perspectives (Neuendorf, 2002). This is one of the main reasons why most researchers analyze texts, documents, or communication media using explicit rules and procedures prior to data collection and empirical and statistical methods after data collection (Jones, 1999). As I have been plagued by difficulties in establishing a sampling frame without a reliable list of the sampling frame, creating one on the websites of arts organization has required a creative approach.

As sampling is the process of "selecting a subset of units" for the study from the larger population (Neuendorf, 2002, p.83), forming a sample is a critical step in the research process and influences the generalizability of the research findings. For the social science tradition, generalizing from the sample to the population is important in that probability sampling serves the best (Krippendorff, 2004). While the number of available websites is growing exponentially, and available directories are always incomplete and overlapping, the selection of a representative sampling is very difficult to achieve. In some respects, selecting a true random sample looks to be impossible (Purdy, 1993). When constrained by particular circumstances, for example, time or money, or conducting research in a new field, social scientists can turn to a non-probability sample (Neuendorf, 2002).

For this study, there have been no reliable lists of arts organizations that can be considered as a representative sample, and most available lists involve a certain fragility of sampling. I

faced enormous obstacles in the sampling process and it took considerable time and effort to obtain enough information to draw an overall description and understanding of arts management through websites, without becoming overwhelmed from the outset.

In relation to this study, two common methods are used to define a sampling frame. One is to use an online list of websites in a given category, and another popular technique is to use the search engine to identify websites (Krippendorff, 2004; Ghose & Dou, 1998). Given that the established online website lists in arts organizations were not comprehensive enough to design samples, this study used search engines for sampling in order to identify websites that met relevant criteria.

The decision to use the search engine in constructing a sampling frame was based on objectivity, customer focused orientation, and compatibility to meet the objectives. The search engine provides the largest database, particularly in the business area (Spink, Jansen, Wolfram & Saracevic, 2002). Thus, search engines are often used in research, in particular in business, to prove their efficacy in e-marketing. In general, the higher the ranking is in the list, the more the website is present to the public (Lawrence & Giles, 1998). Most directories ranked the databases on their relevancy to the search terms or by the number of 'hits' or visitors to the website. Until now, it is proved by Ghose and Dou (1998) that the relationship between ranking in the major search engine, and commercial success, appeared to be closely connected. Thus, the search engine has proved to be one of the most important measuring tools to assess the effectiveness of websites. This use of the search engine has provided additional valuable insights about the internet as a communication medium. However, it is important to recognize that all real search engines have a limited capacity in their sampling frame.

In this research, I used the well-known Yahoo search engine to draw up the sample frame of arts organizations websites. Yahoo was selected because it covers many countries in the native language. Yahoo is universally available and accessible and it provides a wide range of arts, entertainment, and e-business information. Also, my decision was based on my personal interest and language ability. Korean language is my native language and French is my first foreign language, with English a second foreign language. The sample chosen consists of 102 arts organization websites from six countries, including the USA, Canada, UK, France, Australia, and South Korea, in total seventeen arts organization websites for

each country from the Yahoo regional directory. Therefore, the sample was chosen both for purpose and for convenience.

The website of 102 arts organizations encompasses a wide spectrum of categories, from museums, performing arts groups, art galleries, and multiple arts centers. All the organizations are providers of either visual or the performing arts. The list includes not only well-known arts organizations, but also medium and small ones. Therefore, the sample I used can provide statistically reliable data as the rationale for the assumptions.

2.7. Unit of Analysis

The unit of analysis in this study is the arts organization website. Many researchers use the term ‘unit of analysis’ to refer to the context from which coding units are drawn (Budd, Thorp & Donohew, 1967). The context unit used for this study is the website, which is defined as a “hierarchy of information, connected via hyperlinks to an infinite number of other sites” (Okazaki & Rivas, 2002, p. 383).

Arts organizations’ websites were chosen for analysis in order to examine their benefits for arts management. They provide a number of benefits, such as detailed interactive and personalized product information for information-seeking consumers. This rich information source and its frequent update often encourage repeat visits due to its effectiveness (Dou, Nielsen & Tan, 2002; Hamill, 1997). The websites can also serve various marketing communication functions (Cho & Cheon, 2005; Lohse, Bellman & Johnson, 2000; Hoffman, Novak & Chatterjee, 2000). In particular, they serve public relations by posting news releases, serve as centers for communication, measure and monitor public opinion and announce public affairs (Hill & White, 2000; White & Raman, 1999). They can also offer advertising and sales promotion functions through online coupons, online sweepstakes, promotional products, online tradeshow, and direct marketing functions such as online purchases, and order tracking (Ghose & Dou, 1998; Hamill, 1997; Newsom & Haynes, 2005). Websites greatly enhance the ability of marketers to improve customer relationships.

Considering the magnitude and changing nature of websites, some creativity would seem to be needed in defining the unit of analysis, and then careful and consistent manipulation and consideration are required to overcome some of the complexities in conducting web content analysis. Riffe, Lacy and Fico (1998) pointed out three main difficulties in applying web

content analysis lie in a recurring emergence of websites when sampling, the changing nature of website content. Firstly, search engines such as Google and Yahoo generate a very long list of URLs with keywords such as 'arts organization'. There are many search engines that provide the same websites generating a number of repeated listings. I have paid particular attention to check whether the website presents repeatedly, in order not to have the same sample in the research.

Secondly, websites vary in their importance, some have only the homepage and others include considerable information. As pointed out by Ha and James (1998), websites vary in size and the amount of information. In a first analysis of the website, I observed that the content of the website among arts organization websites varied considerably, ranging from one page to 50,000 pages. It is interesting to consider that the weight of website content can be one of the important indicators as to whether that organization is utilizing the websites to its maximum potential. Given the boundless nature of websites, the question remains as to where one website ends and another one begins. McMillan (2000) found that many website studies only code the front page. However, he believed that coding the entire website was crucial in order to get the clearest picture of how it is being used by companies to communicate effectively with its consumers.

For this study, the entire website was coded, including all links and pages associated with that particular website without going beyond the main address. This method has been used in previous studies to obtain one of the most comprehensive overviews of the website (Chan-Olmsted & Park, 2000). In particular, the level of analysis for this study consisted of three parts: 1. first-level web pages, such as the landing, index, or homepage of each website, 2. second-level web pages, such as all hyperlinked pages from the first level web page, and, 3. all web pages found through search functions on each website. Initially, each coder examined the first and second-level web pages to find specific content. If the coder did not find the specific feature in the first two levels of web pages, then, various functions on each website were used to locate any missing content.

Thirdly, the difficulty from ever-evolving characteristics of the websites is an obstacle when searching for a perfect list of sampling frame. The quasi-impossibility of stable websites makes it difficult to develop samples of inspection, as updating is inherent in web-based media. In short, the websites vary significantly in terms of size, content, structure, as well as their evolving nature, in that new websites are created daily, and others disappear, or the

content changes. Indeed, it is very easy to access websites, but there are many that are inactive after setting up, or are removed or changed. Consequently, it is difficult to maintain validity over a long time-span. For this study, the websites were saved in July 2005, and the coding was completed from July through August 2005.

2.8. Variables in the Selection

There have been a number of unexpected variables that affected the selection of samples. As mentioned before, the majority of problems derived from the characteristics of the World Wide Web. I generated the arts organization website list in the Yahoo search engine by entering the word ‘arts center’ for the USA and Canada, ‘arts centre’ for the UK and Australia and ‘centre des arts’ for France and ‘예술센터’ for Korea - meaning arts center in Korean. The Korean word ‘예술센터’ is the literal interpretation of the English word ‘arts center’ and is used frequently in Korea owing to globalization. The word ‘예술’ can also be written in Chinese characters as 藝術, and ‘센터’ is a foreign word used in Korean with the same pronunciation of English. The word ‘arts center’ appears to be more relevant to common usage than any other meticulous usage, and refers to the website of arts organizations with an arts management orientation similar to that commonly used in arts management research.

The difficulty in evaluating the websites of arts organizations is that they appeared to be dissimilar. The most obvious common characteristic was arts participation. As these patterns grew stronger, I began recording the activities of arts participation. I identified arts participation according to three different activities: participation by creation, participation by education, and participation by attending exhibits or performances. I selected only the third type of arts organization websites, which provided opportunities of participation by attending a real arts venue. There were many arts organizations in the list providing only arts education, or other services, like conferences and workshops. In some respects, these institutions can be considered to be arts education centers, or leisure centers, rather than arts centers. The arts organizations, which have offline venues in which to meet with their audiences, need to provide their customers with the program, whether permanent or temporary, in order to encourage actual attendance. In this sense, I deliberately excluded arts organizations that did not provide arts exhibitions or performances to the public.

In addition, there are many websites that appear more than once in the Yahoo search engine by country. For example, some websites appear on both the USA and the UK lists. To settle this problem, I first had to check the content of the websites, and then I included only the website based on the organization at its geographic origin. Also, I had to exclude websites if there was no country-specific website, or if the website was under construction. In sum, the websites that were on the Yahoo search list had to be removed from the sample if they were not operating as arts organizations were not portraying a real world venue, were repeatedly present on the list, or were not working, or were under temporary construction.

In order to maintain the same sample size of 17 websites for each country, I included websites that were ranked eighteenth or lower in descending order. As such, after editing the list to remove any organization websites that did not meet the criteria, the sample consisted of 102 arts organization websites. Although this search engine may have missed some important websites, the sample of 102 arts organizations' websites is close to what is required to offer tangible outcomes. Overall, this creative sampling list appears to be substantially credible.

2.9. Time Frame

The time frame of the sampling was restricted from between mid-January to mid-August in 2005. The sample of 102 websites was analyzed one more time from 15 July to 15 August 2005, after the initial coding according to content, the analysis scheme was applied. The two coders had one week to review the data in order to discuss any differences of coding, and to come to agree with a specific coding result. Independently, the research coded the website from a qualitative perspective, focusing on general and particular aspects of the websites. Such quantitative coding had been done at least one week after the quantitative coding process was complete. In sum, the analysis was only undertaken according to the final quantitative and qualitative coding results from July to August 2005.

2.10. Categories

The next important step in the content analysis process was to define categories using a set of categorization procedures for making valid and replicable inferences from data to their context. Web content analysis varied widely in terms of the coding units as used by the

researchers and I found that defining categories turned out to be another challenge for me to be able to apply content analysis on the World Wide Web.

The majority of internet marketing research has focused on content analysis using the traditional marketing mix: product, price, promotion, and place (Perry & Bodkin, 2002). I preferred, however, to examine the actual function of the websites rather than the marketing mix. As mentioned above, no standard list of categories concerning content has emerged from previous internet studies. To define website content from an arts management perspective, I combined antecedents in the study of advertising, arts management, and recent approaches to online and offline integrated arts research, and incorporated mainly the three previous researches to develop a coding schema. These are: *Interactive functions and their impacts on the appeal of internet presence websites* (Ghose & Dou, 1998), *Practical guide to development and managing websites* (Tomlinson & Allpress, 2004), and *Contents survey schema for museum websites* (Blas, Guermand, Orsini & Paolini, 2002, appendix).

I decided to use these studies mainly due to the set of criteria selected such as interactivity, e-commerce, and other features related to arts management in arts organizations' websites. Thus, in this study, I adopted and developed a three level categorization system for evaluation of websites based on both content categories and structural features. These criteria have been overviewed and discussed throughout the literature of this thesis.

2.10.1. Code Sheet Development: Interactivity

A large part of the code sheet was developed to record information on how and what organizations' websites were communicating to the consumer. This was asked mainly regarding the evaluation of content on interactive functions by Ghose and Dou (1998). A different interactive tool may enable a different degree of interactivity.

The degree of interactivity on the Web may be measured by the number of tools presented in a website, the hit counters, the immediacy of responses, and the degree of personalization or customization. For instance, Novak and Hoffman (2001) developed marketing and advertising models for the Web, measure consumer behaviour in online environments, and help create standardized measurement methodologies concerning consumer response by hit counter.

The most common way of measuring interactivity is to count the presence of interactive tools and features on a website (Cho & Cheon, 2005; Hoffman & Novak, 1996; Rafaeli & Sudweeks, 1997; Tamimi, Rajan, & Sebastianelli, 2000). Therefore, I have focused on the variable of interactivity mechanisms in the WWW, operating the websites of arts organizations. Specifically, I examined the usage of interactive functions that are likely to increase the attractiveness of arts organizations' websites.

This study uses 22 forms of interactive functions as a base scheme of the content categories as framed by Ghose and Dou (1998). Initially, they listed 23 website characteristics and they analyzed corporate websites to find out the most appropriate interactive features that forecast a high listing on a search engine. A complete list of the 23 functions is given under the five sections, such as customer support, marketing research, personal choice helper, advertising, promotion or publicity and entertainment. Although this list might not be the perfect resource for operating interactivity, they do provide one of the most comprehensive lists of interactive features, and their framework provided me with the basis of my study method. The detailed information and benefits of each function are given in Table 2.3 below.

Table 2.3

Evaluation of Content on Forms of Interactive Functions framed by Ghose and Dou

Dimensions	<i>Features</i>
Customer Support	<p>Software downloading: surfers download software from a site, usually for free.</p> <p>Online problem diagnostics: customers report their problem spots and this function helps them to locate the problem exactly whenever possible, 'trouble shooting' suggestions are given.</p> <p>Electronic form (e-form) inquiry: e-forms on which customers can type in online inquiries regarding the products or the firm.</p> <p>Comment: customers can fill out e-forms to express their opinions about the company, products, and the site.</p> <p>Feedback: customers can type in their feedback in e-forms with regard to specific questions raised by the site.</p>

	<p>Order status tracking: customers can track the status or whereabouts of their orders online in real time.</p>
Marketing Research	<p>Site survey: e-form survey for visitors that solicits their comments on the content and design of the site.</p> <p>Product survey: e-form survey designed for measuring customer satisfaction about firm's offerings and service.</p> <p>New-product proposal: e-forms for customers to write about their expectations of new products and their suggestions for new products.</p>
Personal-Choice Helper	<p>Key word search: a function that allows a visitor to pinpoint the particular information he or she is interested in.</p> <p>Personal-choice helper: a function that can make relatively sophisticated recommendations on consumers' choices based on their input of preferences and decision criteria.</p> <p>Virtual reality display: a function that permits consumers to virtually feel or experience the product.</p> <p>Dealer locator: a function that allows users to pinpoint a dealer closest to his or her residence.</p>
Advertising/ Promotion/ Publicity	<p>Electronic coupon: distributed online and can be used in retail stores.</p> <p>Usegroups: cyber community for product users.</p> <p>Online order: an option to order products online.</p> <p>Sweepstakes/prize: events held to attract surfers and to encourage surfer participation by special incentives.</p> <p>Multimedia shows: quick time movie streamline video, and other forms of multimedia presentations.</p> <p>Push media:</p>

	similar to TV channels. Users select to participate and receive information directly to their screens on a regular basis.
	Interactive job placement: online resume building, personal career goal check, etc.
Entertainment	Electronic post card: written by senders /online and to be retrieved by recipients.
	Surfer postings: a section for surfers to write their stories, opinions, or other comments.
	Games: online games.

(Ghose & Dou, 1998, p.32)

Following the guidelines of Ghose and Dou (1998), I constructed an interactivity index for each website to denote the maximum number of interactive functions. However, some functions in Ghose and Dou’s (1998) study like comment, feedback, and electronic-form inquiry overlapped, and then these were considered as a single item. On the other hand, considering the importance in arts management, the two features such as a newsletter and online education were added.

In addition, some terms were adjusted into an arts marketing mix. Advertising, promotion and publicity were re-named as promotion, and dealer location as ‘location and opening hours’ features. In principle, the promotion encompasses advertising and publicity (Kolb, 2000). The dealer location is about place variable in the marketing mix. Arts organizations are in general the short and direct distribution channel so that information on opening hours needs to be provided for customer convenience. Online order feature was removed from interactive functions, and included in e-commerce. As a result, 22 functions were used in the final data analysis, as shown in Table 2.4.

Table 2.4

Evaluation of Content on Forms of Interactive Functions

Perspectives	Features
Customer Support	Software downloading Online problem diagnostics Electronic form inquiry, comment & feedback Contact us
Marketing Research	Site survey Product survey New-product proposal
Personal Choice Helper	Key word search Personal-choice helper Virtual reality display Location and opening hours
Promotion	Electronic coupon User groups Sweepstakes or prize Multimedia shows Push media Interactive job placement Newsletter Online education
Entertainment	Electronic post card Surfer postings Games

2.10.2. E-Commerce

Particular attention was paid to e-commerce as the basis of the content category. For most arts organizations, e-commerce is unlikely to be quoted as the primary purpose of their website. However, they need to focus on the functionality of the online transaction, because purchasing tickets is one the most preferred activities of the majority of their users (Tomlinson & Allpress, 2004). The control of purchase for audiences is seen to be an important value-added element for arts organizations. Nowadays, whether the websites of arts organizations are e-commerce-focused, or used simply as an online brochure service, online applications are becoming more central to operations. Thus, e-commerce facilities need to be examined to exploit a web focused approach toward audience development in arts management.

Table 2.5

Evaluation of Content on E-Commerce

Card payment:

online credit card transactions

Shopping cart:

access at all times to its contents, with an itemized, cost list, plus a total including all delivery costs

Terms and conditions:

purchasers can see and understand the terms and conditions and data protection implications

Data protections:

standard security procedures that protect credit card details

Log-in and registration:

permit purchasers to register

Order confirmation and delivery:

the website returns a confirmation, with an order number and details of delivery

Online ticketing:

connecting the box office system of arts organizations to the internet or giving an allocation of tickets to a ticket agent for them to sell over the website

(Formulated from Tomlinson & Allpress, 2004)

In terms of the e-commerce, the content analysis on the websites of arts organizations requires a very creative approach. The major difficulties are related to finding existing content categories appropriate to answer research questions. In order to develop a coding scheme that yielded e-commerce coding units for this study, I referred to the *Practical guide to development and managing website* provided by the Arts Council of England (Tomlinson & Allpress, 2004). This manual is not a guide for website content analysis, but provides basic and fundamental features to be included in the arts websites. In particular, it examines the implications for offering e-commerce functionality. As such, a concise framework was made for examining how the arts websites implement e-commerce from an arts management perspective. Table 2.5 below is the code sheet developed to record information on how and what arts organizations websites provide e-commerce via their websites.

Specific coding topics included in this study, are card payment, cataloguing, shopping cart, terms and conditions, data protection, log-in or registration, order confirmation and delivery, and online ticketing. These implications are easy to judge for coding, because they refer to specific tasks. Such concrete features provide an effective coding unit for this study.

2.10.3. Other Features Related to Arts Management in Arts Organization Websites

The third category was framed following the guidelines of *Contents Survey Schema for Museum Websites* (Blas, Guermand, Orsini & Paolini, 2002, Appendix). MiLE is the acronym for Milano-Lugano Evaluation Method, which operates on an experience-based evaluation framework applicable for website balancing “between heuristic and task-driven evaluation” (Inversioni, Botturi & Triacca, 2006, p.596). The MiLE method is an innovative method for evaluating the quality and usability framework of hypermedia applications from the user-centered validation perspectives (Triacca, Bolchini, Botturi & Inversioni, 2004; Bolchini & Paolini, 2005).

A research project was conducted by a group of seven museum experts in Bologna, Italy, with the joint coordination of the Institute for the Cultural Heritage of the Emilia Romagna Region and Politecnico di Milano. The ‘Bologna Group’ is composed of different professional members working in museums, such as curators of artistic, archaeological and historical heritage, communication experts, and websites of cultural institutions’ communication experts (Blas, Guermand, Orsini & Paolini, 2002). The study had two objectives: to provide an innovative method for evaluating the quality and usability of hypermedia applications, and to create the specific evaluation module applicable to cultural heritage. The first step of the Bologna Group was to identify the main pieces of a generic museum website for website content analysis. In order to provide practical evaluation design, they took an empirical stand. A large number of websites have been selected and considered as the ‘universes of discourse’. This examination provided the list of more than a hundred basic constituents.

The following models (see Table. 2.6, 2.7, and 2.8) are a synthesis of contents and features found in those websites examination, and organized into three main groups from *Contents Survey Schema for Museum Web sites* (Blas, Guermand, Orsini & Paolini, 2002, Appendix). Table 2.6 provides the schema that describes general information about the website structure without providing the elementary constituents of related services and activities.

Table 2.6

First Section: Site's Presentation

Main parts	<i>Elementary constituents</i>
Site map	
Technical information	
Mission (of the site)	
Languages	
Credits	
Copyrights	
Updates	
FAQ	
Press releases	
Links to the museum's net	

(Blas, Guermand, Orsini & Paolini, 2002, Appendix)

Table 2.7 describes museum presentation that refers to physical museum. Table 2.8 provides a virtual museum presentation to communicate the strength of the medium. In Table 2.7 and 2.8, the website structure was taken into account the expansion of services and activities offered by the arts organizations, specifying elementary constituents.

Table 2.7

Second Section: The Real Museum

Main part	<i>Elementary constituents</i>
Museums presentation	History of the museum History of the building Museums statute and regulation Staff/departments Director's welcome Mission of the museum History of the collection (building up and layout)
How to reach	Address Map of the town Map of the place where the museum is Museum's map

	Means of transports/ parking
How to visit	Linguistic choice Opening hours Ticket (costs, reductions) Booking Guided tours Audio tours Accessibility
Information about museum service	Ticket office Booking Store (books, gadgets...) Restaurants, coffee-bar Photo, sketching, copying Wardrobe Information point Nursery Pet Library/video library/ documentation centre Resting places Reading point Audio point Auditorium Movie room Data-base consulting Job offerings/ stage/ volunteers Multimedia rooms Competitions

(Blas, Guermand, Orsini & Paolini, 2002, Appendix)

Table 2.8.

Third Section: The Virtual Museum

Collections online	Index of the collections: alphabetical, chronological, thematic, topographical Search tips Description of the collections Virtual tour
Single item's description	Technical data Place of origin Cultural context Catalogue card (bibliography, exhibitions) Item's presentation points of view animation zoom audio Data base Links
Educational web activities	Virtual tour Conferences Best of the site Press-office Tell a friend Mailing list News Newsletter Save screen Sponsorship Membership

(Blas, Guermand, Orsini & Paolini, 2002, Appendix)

This study includes mainly the first group of characteristics as category, and new features were added from the result of the pilot study of the content of arts websites. The new features included are: volunteers, membership, sponsorship, calendar of events, updates, annual report, venue hire, collection, exhibitions or performances, online collection, virtual tour, conference, games, and offline education. The description of features is in a random order. A code sheet developed to record information on how arts organizations' websites operated from arts management perspectives is as following (see Table. 2.9):

Table 2.9

Evaluation of Content on Other Principle Features of Arts Management

Dimensions	Features
Audience Information	Volunteer: a person who performs or offers to perform a service voluntarily for arts organizations
	Membership: the body of members of an arts organization
	Sponsorship: the act of sponsoring (either officially or financially)
Site Information	Copyright: the legal right granted to an author, composer, playwright, publisher, or distributor to exclusive publication, production, sale, or distribution of a literary, musical, dramatic, or artistic work.
	Site map: enable visitors to find information that suits them and search straight away
	FAQ: a list of frequently asked questions and their answers about a given subject.
	Links: generally called a hyperlink, can define any component of a web page that connects to another web page taking a user from one website to another
	Credits: specify the technical information, and useful tools about the websites

	<p>Updates: act or an instance of bringing the website content up to date</p> <p>Languages: the entire website or partial website was illustrated in other language version than the principal language</p>
Arts Organization Information	<p>Mission: an organization's primary purpose expressed in the form of a mission statement</p> <p>Virtual tour: three dimension material</p> <p>Venue hire: engage the temporary use of arts venue for a fee</p> <p>Calendar of event: collection, exhibition or performance services provided to the users of the websites by date</p> <p>Collection, exhibitions or performances: information on arts collection, exhibitions or performances including offerings of arts collection, exhibitions or performances</p> <p>Press release: public relations issued to the website and other targeted publications for the purpose of letting the public know of company developments</p> <p>Annual report: a voluntary report published on the website by a foundation or corporation</p>
Arts Education Information	<p>Offline education: refers to traditional offline education given in arts venue</p> <p>Resources: sum up dispersed information as an educational topic unit, including related links to other relevant sites and materials</p> <p>Conferences or workshops: provide the information about conferences or workshops</p>

(Modified from Blas, Guermand, Orsini & Paolini, 2002)

Based on fundamental issues in arts management via the website, the category of content used in this study makes it unique to the evaluation for arts organizations' websites. This fills

the gap of evaluation tools from other areas and makes this study specific to arts management in arts organizations via the website.

2.11. Validity and Reliability

Content analysis is a method that requires a strong argument for the “validity and reliability of data” (Potter & Levin-Donnerstein, 1999, p. 258). The terms validity and reliability refer to well-defined statistical measures in conjunction with researchers’ ability to evaluate an outcome or characteristic (Weber, 1990). Even though the issues of reliability and validity are in line with those addressed in other research methods, many scholars have mentioned the particular importance of the validity and reliability in content analysis (Holsti, 1969; Krippendorff, 2004; Weber, 1983, 1985, 1990).

2.11.1. Validity

Validity stands for the degree to which a study accurately reflects or assesses the specific concept of the research (Weber, 1990). Within the general definition, the validity of a measurement reflects the degree by which the measured value reflects the characteristic is intended to measure. In content analysis, validity is closely related to the correspondence of the categories to the conclusions, and the generalizability of results (Krippendorff, 2004).

In content analysis, the development of a good coding scheme is the key to validity (Folger, Hewes, & Pools, 1984). A coding scheme can be essentially a translation device that allows researchers to place communication into theoretical categories. In general, validity in content analysis can be implemented by respecting a two-step process (Potter & Levine-Donnerstein, 1999). The two sets of procedures involve first developing a coding scheme, and comparing coding decisions made by coders against some standard. These two processes make it possible to produce a sound validity argument in the utilisation of content analysis.

I paid particular attention to the two processes described above. In order to develop a sound coding scheme, according to the theory suggested by the experts, I first made efforts to make the coding process uniform across all coding processes. I ran pilot testing sessions to clarify definitions and to discover unanticipated discrepancies. By employing manifest and pattern content, my task involved primarily recognizing an element on the surface of the content that indicated the presence of a particular variable, and then I searched for other indicators, which

confirmed the present variable and performed the indicated function. With the manifest and pattern content, the coding scheme served to reduce the need for coders' own schema about the particular content, so that the coding could be regarded as systematic, and thus coherent. When there are enough indicators, or when the right combination of indicators was present, I concluded that the pattern existed, and recorded its presence on the coding forms.

The coding scheme consisted of making rules about setting the presence or absence of variables according to their functions, into the data categories. A value of zero, or one, was given to each element in the coding sheet. The coders were instructed to explore the website thoroughly, by the three different levels described above, which included checking all portions of the website, by using a search feature like the site map.

For my second effort to respect validity, I assessed the coding decisions against precise standards which served as a basis to compare coding. In some respects, determining validity implies the existence of some external standard and some external reference (Krippendorff, 2004). The standard is the correct or accurate set of codes (Kerlinger, 1986; Wimmer & Dominick, 1991), and coding that match the criterion are accurate.

Setting the standard can differ according to the type of content. In particular, with pattern content, experts must set the standard. Experts are best able to understand fully the correct application of the coding rules, because they created those rules. From this perspective, I have adopted the coding scheme or criteria, established from previous studies, in order to narrow the degree of interpretation.

Therefore, I developed a coding scheme as described above, guided by theory that directs the overall coding process, and compared to the coding results between coders and against the established coding standard. The process allows this study to be valid, building website content analysis into the research design.

Validation in the research takes, for the most part, the form of triangulation. Triangulation gives authority to the research, by incorporating multiple sources of data, methods, investigators, or theories (Fieldin & Schreier, 2001). In this study, triangulation is reflected by my adopting both a quantitative and a qualitative approaches, in addition to incorporating different research outcomes as derived by experts of websites analysis and arts management.

2.11.2. Reliability

The term reliability refers to the degree with which repeated measurements, or measurements taken under identical circumstances, yield the same results. This definition assumes that the act of measuring does not affect the variable or characteristic of interest (Krippendorff, 2004). In general, it appears that the larger the number of units in the sample, the lower the percentage of overlap (Potter & Levine-Donnerstein, 1999). Reproducibility concerns not only specific categories, but also general methods applied to establishing all sets of categories.

Indeed, stability, reproducibility, and accuracy are the three distinct types of designs for reliability tests in content analysis (Krippendorff, 2004). Stability is the degree to which coders get the same results after a multiple test procedure. For stability, I have conducted multiple pilot tests before collecting the data. All websites in the sample were saved as a complete website on zip disks for each coder, to be sure that they were accessing the same information. This was a crucial step, as content on the Web is inherently unstable (Weare & Lin, 2000). All values obtained were entered into an Excel Spreadsheet, and statistics and graphics are shown in the analysis and concluding chapters. Since the coding process, I have agreed with the opinion of Krippendorff (2004) that stability is the least condition required for the success of a content analysis.

The design for reproducibility requires a test-test procedure where the same content is analyzed by different coders. When all the coders make the same judgments, producing the same coding patterns, the data are regarded as reliable. In this study, the dual coders analyzed the same sample and matched their judgments. This is the simplest test for inter-coder reliability in a content analysis method, in that at least two coders must make judgments on the same material (Rosenberg, Schnurr & Oxman, 1990; Weber, 1990).

In the pilot stage, I checked the coding against the coding in the categorization, and isolated areas of disagreement. I then discussed these differences with the coders who participated in the pilot stage, and, where necessary, redirected them to definitions and comparative examples. The decision to choose only one of the coders in the pilot stage was because the coder is both French and is also an English native speaker from Quebec. He later acted as peer reviewer in establishing common grounds of agreement in the findings of this study.

To resolve disagreements between coders, each independently coded the disagreed items one more time; this happened only rarely, and agreement was invariably reached after discussion. All variables with agreement below 70 percent were dropped from the analysis. The two coders resolved all disagreements and 100 percent agreement was achieved. The final agreement through this multiple-stage coding procedure was used in the data analysis.

Intercoder-reliability was established using the coefficient of reliability (Krippendorff, 2004; Holsti, 1969). In measuring the degree of reliability, percentages of agreement need to be translated into coefficients by using a formula that removes chance agreement. Several good procedures are available, but each has its limitations and difficulties. Using the operational definition for each variable, coding was done as follows: Coded one or zero for the presence or absence of variables of communication. After discrepancies in coding were negotiated by consensus among the coders, the overall co-efficient of reliability was at first coded at 84.8 percent, and reached 100 percent at the subsequent coding.

In summary, the two coders independently coded the websites. This meant that two independent coders checked every sample website. Agreement between the two coders' ratings of each function for the website was calculated to check whether it fell within the accepted range of reliability. In this way, content analysis data reproducibility makes this study, and its subsequent results and conclusions, effective and meaningful, for inference and analysis.

In order to enhance reliability, accuracy is one of the crucial tests. In terms of accuracy in content analysis, it concerns the degree to which a process functionally conforms to a known standard, or yields what it is designed to yield (Krippendorff, 2004). I have tried to set a clearly established standard adopted from recognized studies and to handle the data as simply as possible, limiting checking the presence of words according to function for the quantitative content analysis part. In addition, interpreting the standard suggested by the experts allows for a contribution to the accumulating validity of the research procedure, and provides reliability of research outcomes.

2.12. Summary of Chapter

This chapter has outlined the epistemology, theoretical perspective, methodology, and the process of undertaking this study by content analysis. The overall epistemology that guided

the research was based on both objectivism and constructionism. For theoretical perspective, this study stood on the distinct philosophical stances that were positivist in the context of objectivism, and interpretivist in the context of construction. The rationale for the choice of theoretical pluralism has been deliberate, and followed the need for pursuing of website content analysis from both quantitative and qualitative methods.

Such a position enhances the understanding of a wider range of arts management traditions and emerging arts management processes, without limiting the study to particular paradigm boundaries. Consequently, using one method from two distinct epistemologies, theoretical perspectives, methodologies and methods resulted in similar outcomes by adopting triangulation methods, resulting in a comprehensive website content analysis from an arts management perspective.

The importance of content analysis research in evaluating the website and understanding the current state of arts management via organisations' websites has been well reported. I have addressed content analysis, the types of content, role of theory, and sampling issues, and I have also explained my decision for choosing the measurement criteria.

The general framework for defining a set of features suitable for arts organization websites fell into three categories: interactivity, e-commerce, and other features related to arts management. These content categories, amounting to fifty features, make this study unique in the evaluation of the arts organization website, and counterbalance the lack of commercially available evaluation tools from other areas. Consequently, this study is highly specific to the management of arts organizations via their websites.

In order to comply with the logic of the research process, I endeavoured to be consistently objectivist, or constructionist, from each philosophical stand-point, these two methodologies being quantitative and qualitative, respectively. In order to be objective, the websites were coded, and the results compared to a second coder's findings. Even if coding mainly involved counting particular features, consistency was maintained throughout the data collection process.

From a constructive theoretical position, I discovered interesting and specific aspects of particular websites, as well as the more general content of others. Coding from a qualitative perspective depended upon my understanding of, and my experience in, arts management,

including aesthetic considerations. As such, applying the research based on the taxonomy proposed by Crotty and Knox, I have focused on the research objectives without “losing sight of the bigger picture” (Waring, 2000, p.2) in arts management.

This chapter has benefited from a rich body of research and reference material, which informed the development of a protocol for interactivity, e-commerce and other features of arts management, thus enabling inferences to be drawn from the resulting coding data. By using content analysis, this study will provide an evaluative measure for arts organizations that wish to use their websites more effectively, and it will also afford a perspective on the current state of online and offline integrated arts management.

Chapter 3. Arts and Economics

3.1. Overview of Chapter

This chapter presents a review of literature in terms of a series of definitions of the arts, and their implications for arts management. The first section describes and considers definitions of the arts from both aesthetic and sociological perspectives. As the arts market is product-led, an understanding of what the arts mean must inform arts managements about how they view and promote their products. In addition, it is suggested that a more comprehensive definition of the arts, from a policy viewpoint, should contribute to a better understanding by important stakeholders, particularly governments. Finally, this section will show that art and culture are interchangeable concepts in terms of arts management.

This section addresses the notion that the first step in managing arts organizations is to develop an understating of the various factors that demand a commitment from arts organizations to the audience and to society with regard to business innovation. This section further explores how organizations can better coordinate their varied commitments through arts management, according to the specific spheres of activity.

The third section outlines how arts organisations have acquired a growing interest in the socio-historic and economic content of arts and cultural development. The importance of arts economics, with reference to the position taken by prominent scholars in the context of the philosophy of art, legitimizes arts management as an area of study. This section investigates the affiliation between the arts and economics in considering whether the forces of supply and demand help or hinder the pursuit of creativity. This section concludes that the philosophy of arts management incorporates an optimistic point of view in support of the arts, and that arts sectors have had a positive impact through synergetic efforts following the introduction and development of arts management, which has resulted in important growth in the arts and cultural industry.

3.2. Arts in the Arts Management Context

As the definition of the arts from different perspectives lies beyond the scope of this study, the investigation is limited to a few brief remarks regarding an overview from an arts marketing management viewpoint. The first concern of arts management focuses on the definition of the arts, and its implications for arts management, are drawn, with a particular emphasis on the arts as a product and as an industry.

It is important to recognize that the argument about whether the arts are a subject of management or not, derives mainly from a narrow definition which assumes that the arts are an object to be appreciated and shared among people who are able to understand them intellectually (Andreasen & Kotler, 2003; Australia Council for the Arts, 1997). In this regard, Phillipson (1995) affirms that “above all, the arts is something to be managed, to be accommodated to the needs of the institutional machinery that must continually reprocess and transform its object of knowledge to provide for and secure the future of its own practices” (p.207). In order to address this concept, this section deals with this definition as a first step to an understanding of the arts in arts management.

3.2.1. Subjective Experience: Arts

The arts is so broad a subject that it is difficult to establish a single definition (Seguy-Duclot, 1998). Among the varied criteria for defining the arts, this study adopts the judgment proposed by the French aesthetics scholar, Genette (1997) who argued that the quality and criteria of the arts can be judged, in particular, from either an aesthetic or sociological point of view. Such a twofold approach corresponds also to the interdisciplinary characteristic of the arts management field, which mainly combines aesthetics, sociology, and economics. The term aesthetics was used by Baumgarten to depict the object as visual, beautiful, or attractive in appearance and to the senses, and refers also to the academic or scientific study of beauty and taste in the arts (Strati, 2002; Hess, 1999). According to Genette (1997), when the quality and criteria of the arts are based on aesthetic analysis, the main question concerns what makes the object beautiful. In general, an aesthetic quality is one of the most important criteria that distinguishes the arts from other commodities. Depending on the degree of aesthetic quality, some types of culture may or may not be included in the arts category.

The creation and appreciation of the arts is largely subject to personal emotions, tastes or beliefs (Gracyk, 2004; Hume, 175, 2004). In this regard, Sporre (1994) defines the arts as the “processes, products, and experiences that communicate aspects of the human condition in a variety of means, many of which are nonverbal” (p. 13). Here, the arts are largely concerned with communicating and sharing. Sporre elucidates his definition of the arts further by stating that:

processes are the creative thoughts, materials, and techniques artists combine to create products: the artworks. Experiences are the human interactions and responses that occur when people encounter the vision of the artist in the artwork (p. 13).

Indeed, the perception of the arts is largely influenced by the experience that impacts taste or aesthetic judgments. As defined by Dewey (1980) in *Art as Experience*, aesthetic experience means arts participation. Arts were defined by the intention of the artist, and required previous artistic experiences, such as arts education, in order for them to be appreciated. The complex relationship between the arts and management requires a close examination of the arts and aesthetics, in particular with reference to the audience. Therefore, any definition of the arts is subject to various aesthetic judgments.

A basic knowledge of criticism is required for judgments of value in the arts that determines whether the object meets the criteria to be considered as the arts, and whether it is perceived to be ugly or beautiful (Dewey, 1980). An aesthetic object is one that is appreciated for its aesthetic quality. An object can be both an art and aesthetic object, or an aesthetic object without being art (Linker, 2003). The attribution of art status, in this regard, is based on aesthetic evaluation. In some respects, there is no obvious rationale for the inclusion or exclusion of the arts.

On the other hand, subjectivity is viewed from social science perspectives as a question of who makes the decision about value and beauty (Bourdieu, 1984). In particular, Danto (1981, 1992), made an inquiry about how is it possible for an object to be an art? According to him, the appreciation of the arts calls for the knowledge on “an art world” as an atmosphere of theory, and a set of reasons (p.24). For instance, Andy Warhol’s *Brillo Box* in 1964, is a sculptural interpretation of the packaging of a consumer product (see Figure 3.1). In this regard, Danto (1992) argued that “since there is no discernable difference between *Brillo Box* and a *Brillo box*, there is no difference” (p.29). According to the arts world, the former is a

candidate for appreciation, but the latter is not considered to be in the arts world at all. Such an approach gave rise to a pluralistic view of the arts, which involves the changes of the way art is made, perceived, and exhibited.



Figure 3.1

Andy Warhol, *Brillo Box*, 1964



Figure 3.2

Marcel Duchamp, *Fountain*, 1917

As a result, the quality and criteria of the arts can be viewed as being in the arts systems, such as critics, museum, media, galleries, and collectors who establish the values and standards of work of art (Carrier, 1998; Chong, 2002). For instance, Duchamp, like Warhol, placed the arts in the context of the arts world, such as the art gallery, which associated with, and added the value of the arts (Stafford, 2004) (see Figure 3.2). In creating a work of art, he put the final step for the interpretation of the audience, as they link the work of art to the external world (Richardson, 2005; Warhol, 1975). Indeed, the opinion of what art is would fall inside a relatively small range of accepted standards or institutional definitions of art (Dewey, 1980; Dickie, 1984). Consequently, the institutional definitions of the arts do not always allow a new work of art to be introduced easily into the arts world if it deviates from the already recognized arts.

A more detailed account is required, therefore, to assign precisely who is able to confer the status of candidacy for appreciation, on an art work, and then as a corollary: Who is part of the arts world? Clearly, therefore, some individuals and groups in our society have an ability to change any artifact into a work of art by the simple act of conferring status upon it (Bourdieu, 1984; Richardson, 2005). In particular, the artists themselves are best qualified to confer status upon an artifact, thus transforming it into a work of art.

In arts management, artists, such as writers, lyricists, painters, designers, and performers, can be categorized by the work they produce as creators. Another group of artists comes from supporting the creation process like stage managers, and lighting technicians. In addition, there are all those who direct the production, for instance, directors, producers, and conductors, in addition to artistic directors (Colbert, 2000). Considering the impact of postmodernism on aesthetics within marketing, in particular linking aesthetics and consumption (Charters, 2006), the categories of artists can be expanded into those who market the arts. This is an important issue for arts management, because it concerns conferring the arts status to a particular work of art, and marketing the arts can be an act of creating a work of art (Cowen, 2000).

For an artist, the arts is the result of an artistic intention. Artists create works that satisfy themselves in addition to pleasing the audience. The emotion of the artists is represented in the work of art (Dickie, 1971, 1984; Kemp, 2003), and the arts caused its audience to experience certain feelings as well. The arts are an expression of an emotion or experience that is shared by the audience (Tolstoy, 1960). Indeed, the arts require the creative perception of both the artist and the audience from the conceptualization of the arts (Hayes, 2003). For the artists and the audience, arts products are at the centre of all processes around which the artist and the audience exchange artistic communication and experiences. In some respects, artists weigh their own artistic goals against the audience reactions, which lead to commercial success in the market. Accordingly, the audience is an integral part of an artistic experience for most artists.

In this regard, the arts can be defined by a specific type of aesthetic relationship (*relation esthétique*) between the object and the audiences (Genette, 1997). The artist and audience communicate by means of the arts, and the final process of artistic production is audience involvement (Pick & Anderton, 1996). Arts allow audiences to experience beauty, and audiences allow the arts world to continue to exist and expand, by paying, or making decision to participate, in the arts (Hill, O'Sullivan & O'Sullivan, 2003). From this perspective, the arts have always been closely linked to the market, in that audience participation is one of the crucial elements of the arts world.

While audiences often feel uncertain about what sorts of objects can be called art, beauty exists not only in the object itself, but also in the eye of the beholder. Growing considerations about the audience in the arts world eventually gave rise to the introduction of arts

management in order to develop the arts and cultural industry, and to provide a more dynamic understanding of the arts. Hence, the contemporary arts world has renewed audience engagement with aesthetics.

This approach has clear consequences for arts management. The quality of arts management depends largely on the understanding of audiences that arts managers might better see how to forge the bond between them and the aesthetic offerings (Levy, 1980). In this regard, Pick and Anderton (1996) said “effective arts administration depends above all on a deep knowledge of, and commitment to, art” (p.1). It is important to bear in mind that arts management aims not to generate the maximum profits, but for an understanding of the characteristic of good art in favour of arts audiences (Colbert, 2000).

Indeed, good art is intelligible and comprehensible and must please the sensibilities of its audience (Dickie, 1984). Good art can communicate its meaning to most people, because it expresses its meaning in a way that can be understood by everyone. In contrast, bad art is unintelligible and incomprehensible (Tolstoy, 1960). The main tasks of arts management relates, therefore, to discern good art according to the audience, and then to position each arts product in terms of different segments of audiences in the market, rather than to play a decisive role in the product choice, or quality. As such, there have been a number of attempts to define the arts as representation, expression, or form, from an aesthetic and socio-cultural point of view. There is no definite limit to what can, or cannot, be called art; in the end, it is up to the audience.

3.2.2. Policy Viewpoints of Defining the Arts

In many countries, governments have developed national guidelines on arts management in order to define standards and establish protocols for the areas as eligibility criteria (Radbourne, 1998, 2002). Within arts and cultural industries, most governments defined the arts by setting boundaries, which served as one of the most important criteria for funding systems (O’Connor, 1999a, 1999b). In general, the arts system, the cultural policy system, and the arts funding system combine, because the arts are defined here as policy guidelines. Thus, it is important to observe how the arts are defined from a policy viewpoint.

As mentioned above, definitions of the arts raise a number of difficulties. The majority of official definitions adopted an enumeration of existing art works. As asserted by Weitz

(1964), an enumerative definition is the best clarification of the arts. However, such a classification lacks a consideration about the concept of the arts. Although an enumerative definition merely describes a common usage of the term art, this is useful in specifying the form and function of the arts. In some respects, this is in line with the etymological root of the word 'art' - in Latin, 'ars' - which, implies arrangement or to arrange (Goldberg, 2005). Another reason of defining the arts as genre derives from a particular interest in the arts as industry. Such an interpretation is mainly applied by governments.

Therefore, it is meaningful to look at some official definitions and legislation. Firstly, UNESCO (2006b) defines the scope of the fields of arts to be:

- Film, Media, and Photography
- Dance
- Drama
- Music
- Fine Arts
- Digital Arts
- Craft
- Design
- Artistic heritage (at <http://portal.unesco.org/culture>)

While this definition of the arts encompasses varied art forms and areas in relation to the economic value of arts and culture, the introduction of other, or new, arts and cultural forms or activities, are limited. Defining the arts in such a succinct way may restrict the development of creative approaches and their adoption by the arts world. In general, new forms of arts, new regulation, cultural policy and new creative sectors, go together. Considering the growing interest in creativity in the arts and cultural industry, it is important to develop a definition of the arts without limiting the existing, or particular, forms, by opening the field to new creations.

According to the *United States Code*, Title 20, Chapter 26, Subchapter I, Sec. 952 (b), the arts are defined as follows:

The term ‘the arts’ includes, but is not limited to, music (instrumental and vocal), dance, drama, folk art, creative writing, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, film, video, tape and sound recording, the arts related to the presentation, performance, execution, and exhibition of such major art forms, all those traditional arts practiced by the diverse peoples of this country

(http://caselaw.lp.findlaw.com/cascode/uscodes/20/chapters/26/subchapters/i/sections/section_952.html)

USA legislation adopts a wide definition of the arts and addresses the needs of workers in the arts. This definition includes what have been called the traditional cultural industries, such as film, publishing and the traditional arts, like theatre, concerts and performance. All these activities are eligible for public funding as the arts. In fact, the problem of an enumerative definition emanated from too much policy making, aimed at arts and culture. Enumerative and genre specific definitions of the arts may not reflect current or future oriented arts and culture. This definition adopts however a more modern approach to the arts, one that is open to current trends in emerging, and often challenging, practices, in arts and technology, and will result in the breaking down of boundaries between art forms, and between the arts and other disciplines.

Although a cultural policy usually goes beyond aesthetics concerns that apply symbolic aspects of the daily lives of people and communities, much energy is dedicated to increasing arts and cultural consumption (DiMaggio, 2000). In developing arts and culture industries, there is a risk of controlling these sectors throughout cultural policy institutions and their agendas (O'Regan, 2001). In this regards, the Arts Council of England (2003) reminds us that the necessity for a more modern definition of the arts is required in order to draw on contemporary trends “in emerging, and often challenging, arts practice, in arts and technology, and in breaking down the boundaries between art forms, and between the arts and other disciplines” (p.3).

In terms of the South Korean legislation, under the Second Section of Chapter 1 of *Arts and Culture Promotion Law*, the arts is referred to as “literature, fine arts (including applied arts), music, dance, theatre, film, entertainment, Korean music, photography, language, and publishing.” It is interesting that entertainment, which is a function of the arts rather than an art form, is included here. However, this definition may reflect an increasing interest in the Korean entertainment industry by other Asian countries. The Korean music, mentioned in the definition, refers to traditional music, and is a reflection of the Korean peoples’ intense interest in their music being accepted alongside other traditional art forms. Arguments justifying the continuation of existing forms of arts and culture, and broadening the definition of the cultural industries, are present in the official Korean legislation, as they are in other countries. Consequently, a more extensive understanding of the art allows for the construction of effective mechanisms in order to support more traditional arts, along with the emergent arts and entertainment industries.

As shown here, most definitions of policy viewpoints employ an enumerative definition of the arts. In this regard, the Australia Council of the Arts offered a more descriptive definition. This definition differs slightly from the enumerative definition, in that a number of objectives and strategies in arts participations are addressed. The Australia Council for the Arts affirms its role of supporting, promoting, and raising the profile of audiences in *Youth and the Arts* (1999) and *Young People and the Arts* (2003).

In *Youth and the Arts* (Australia Council for the Arts, 1999), the arts are defined as “avenues or communication, profound and idle, which give individuals, families, communities and cultural groups ways of thinking about and challenging their own understanding of the world” (p.16). The long and extensive research conducted by the Council on the ideas and views of Australians confirmed that such perceptions are not limited to the young people.

In its support for the arts, the Australia Council for the Arts (1999) stated that it:

- contributes to a diversity of artistic form and consistent in Australia;
- provides opportunities for communities to express cultural identity through the arts;
- enables young people to make art;
- produces new work; and
- enables young people to build a relationship with the arts (p.43).

Such a conceptualised definition of the arts broadens the scope of the arts and culture sectors, and the cultural policy. In addition, these definitions include the role of arts in society, and the scope of arts management within arts organizations. This definition aims to expand the arts, not only by focusing on the younger generation, but by increasing arts participation and by widening the profile of arts audiences.

While such an extensive understanding of the arts is reflected by governmental support, there is the risk of a similar dilution of the arts and culture as it does with a purely enumerative definition. As a result, given that such a definition constitutes official government guidelines, this may have the effect of discouraging the acceptance of new creations (O'Regan, 2001; DiMaggio, 2000; Grant & Wood, 2004; Flew, 2004). Therefore, a balance of applying enumerative definitions of the arts with a more inclusive approach is required if the intention is to encourage new forms of artistic production, new understanding, and new forms of consumption and distribution of the arts.

Taking the broadest view, the arts is a generic term for the product of creative human activity. Arts are such a broad topic that it is impossible to characterise them within a single formula; consequently, a comprehensive definition of the arts is elusive (Weitz, 1956). In reality, the failure of all human efforts to find a satisfactory definition offers an opportunity for the introduction of new forms of creation, thus providing arts management with a wider vision of the arts

3.2.3. Arts as Sub-culture

The arts are more than a simple reflection of economic interests. The arts are sensitive to the widest, and most varied, social developments (Nineham, 1996). Indeed, arts and culture has been used differently by practitioners in diverse historical and structural circumstances (Eagleton, 2000). They are not an isolated pursuit, but closely connected with all aspects of human life, such as culture, society and economics.

Many scholars have devoted much attention to the concept of culture (Smircich, 1983; Wolff, 1999). In particular, Williams (1976) identifies three different approaches to defining culture, which are useful to understand the relationship between the arts and culture, and their implication in arts management: 1. a general process of intellectual, spiritual and aesthetic development; 2. a particular way of life in relation to a period, a group, or humanity; and 3.

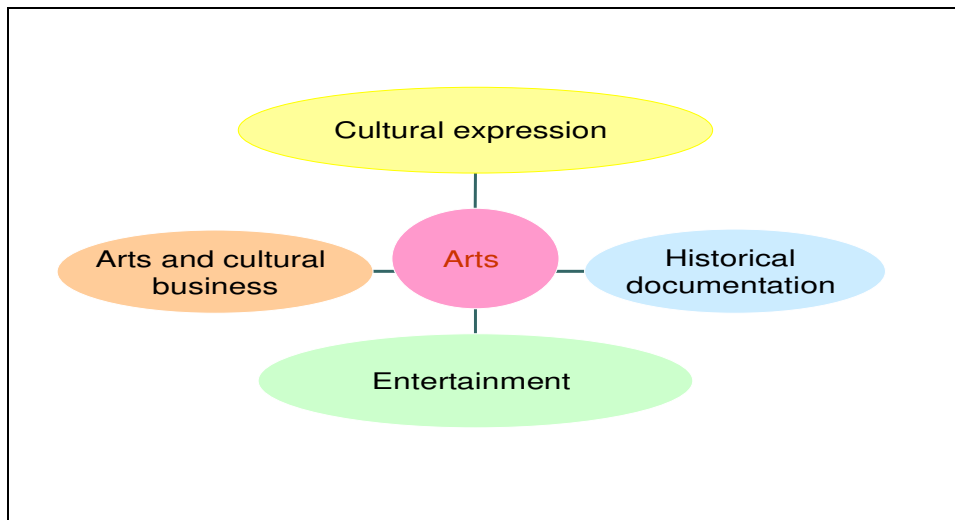
the works and practices of intellectual, and especially artistic activity. The last concept is generally considered the most widespread use in that culture is music, literature, painting and sculpture, theatre and film. In arts management, as in this study, the term culture is as defined in the third concept that is the works and practices of intellectual and especially artistic activity.

As ideas about culture took shape, culture became to mean everything, from a habit of mind, the arts, political institutions, to a whole way of life. Nowadays, culture can be defined as greater than the sum of diverse differentiated sub-cultures, such as the arts, law or sports (Rentschler, 1998, 1999). In the earlier stage, Williams developed the ideas on culture in opposition to the *laissez-faire* society of the political economists (Bennett, Grossberg & Morris, 2005). Williams construes the ideas of culture as arts and culture as a whole way of life. In this regards, arts and culture are not fixed and finished but, rather living and changing elements (Toffler, 1965, 1980).

Culture, by being separated from the whole society, became associated with the idea of perfection through the study of the arts. The arts extend and identify the activity of artistic forms to actual or desired social relations (Nineham, 1996). The arts pervade and permeate all aspects of human society (Toffler, 1980; Toynbee, 1972). Arts pervade also every aspect of the economy, as an economic factor of production (Chartrand, 2006). All arts are a form of communication and the arts express the ideas of society in which they are produced. A piece of artwork reflects the culture that created it, so that great arts communicate with people across different cultures, and stand the test of time (Weiser, 2003). The Arts exist in the form of entertainment, business, cultural expression, and historical documentation in society (see Figure 3.3). Indeed, the standard of arts and culture goes beyond the concept of entertainment (Cowen, 2000). According to their function, arts refer not only to entertainment, but also to “political and social commentary, therapy and artifact” (Sporre, 1994, p. 16). As such, the arts have been considered as powerful aesthetic, social, and economic entities of life (Rentschler, 1999).

Figure 3.3

Arts in Arts World



In this regard, a number of sociologists who have concerned themselves with the concept of culture have pointed out the existence of sub-cultures within overall cultures, and how they tend to diverge in terms of value systems. The definitions of culture drawn from cultural theory are divided into an aesthetic definition, which equates culture with the arts, and an anthropological definition, which sees culture as a way of life (Flew, 2002). According to cultural theory, culture is made up of many systems, which include the arts (Sargeant, 1999). In this regard, the term culture can be defined as “a collective noun for all the artistic and cultural-historical expressions and services that are produced, shown and/or distributed” in that “theater, visual art and design, architecture, music, opera, musical, film, multimedia, cyber art and cultural heritage as example of cultural expressions and services” (Hagoort, 2003, p.9). From this perspective, the terms ‘culture’ and ‘art’ can be interchangeable (Cowen, 2002; Eno, 1996), in order to embrace all the creations or performances that help us to experience an awareness of the world, and of ourselves.

3.3. Arts Organizations

This section examines arts organizations according to their spheres of activity. The second section outlines arts organizations as institutions created in order to develop an understanding of factors that demand their commitment.

3.3.1. Sphere of Activity: Non-profit and For-profit

Today, the majority of arts organizations operate in an increasingly competitive marketplace of creative and recreational choices and of complex and competing demands for audiences (Eikenberry, & Kluver, 2004). Such competitive environments are in line with the characteristics of cultural economics, in that any particular system of economic institution survives or fails to survive, according to the ability to face changes in the cultural matrix (Toffler, 1965, 1980).

In addition to such external challenges, arts organizations are faced with building and consolidating their organizational image, visibility, and public perceptions and public awareness of non-profit arts organizations. To some degree, they play an important role in society, reflecting cultural identity in relation to their artistic offerings in the markets, and their organization structure, management, and employment (Buehler & Trapo, 2001).

In this regard, Byrnes (2003) stated that “arts organizations are learning to effectively integrate long-term strategic thinking while developing sensitivity to the changing environments that shape the beliefs and values of the entire culture” (p.13). According to Colbert (2000), arts marketing focuses on communicating an organizational message and image, and creating changes in audiences. This statement is instructive, and serves as a motivating theme for an examination of what arts organizations are as institutions.

Arts organizations are required to establish a balance between conflicting goals, especially in the sensitive areas of artistic mission versus financial responsibility. According to Hagoort (2003), arts organizations have specific objectives related to “production, presentation, distribution or education” (p.9). In addition, the form and mission of these institutions should be future-oriented (Chong, 2002). For instance, the definition of an arts venue has also expanded with the growing, diversified, and burgeoning arts events such as “street fairs and arts and crafts shows” (Field, 2005, p.44).

Among the distinctive characteristics of arts organization, one of the most important distinctions can be made by classifying them according to their spheres of activity: in particular, non-profit and for-profit (Martin, 1998). Such characteristics of organizations assist an understanding of arts organizations regarding the complexities associated with their management (Chong, 2002).

A non-profit organization is formed for the purpose of serving a public or mutual benefit, in which any profits earned by the organization do not benefit any private shareholder or individual. The non-profit sector is a collection of entities such as a corporation, fund, or foundation. Non-profit organizations benefit from the additional advantage of being in a tax-exempt sector and from being permitted to raise money through the solicitation of tax-deductible contributions (Byrnes, 2003). It is important to recognize that, although many arts organizations are non-profit institutions, they are not non-market institutions (Bok, 2003; DiMaggio, 1986).

On the other hand, for-profit organizations are the businesses created for the sole purpose of generating profits to support their owner(s) or shareholders. In many cases, they should focus on dual, and often conflicting, objectives to fulfill their mission, and to make enough profits to maintain their organizations (Belohlav, Olson & Boyer, 2005). In this regards, the way the arts are produced, supported and distributed in the arts market is closely related to art forms, functions, meanings, and values (Cherbo, 2000).

Table 3.1

Change as a Major Factor for Ongoing Successful Development of the Fine Arts, Commercial Arts, Applied Arts, Amateur Arts, and Heritage Arts

Art Segment	Operating Rationale	Status of Artist	<i>Status of Organization</i>
Fine Arts (High Arts)	Art for art's sake Public purpose of the arts	Professional	Non-profit or Public Sector
Commercial Arts (Entertainment)	Art for profit	Professional	For Profit
Applied Arts (Industrial Design) (Architecture)	Art for potential to enhance profit	Professional	Public Sector
Amateur Arts (Unincorporated)	Art for self-actualization	Professional	Voluntary
Heritage Arts	Public purpose of the arts/ Commodification of heritage	Professional Amateur	For Profit Non-profit or Public sector Voluntary

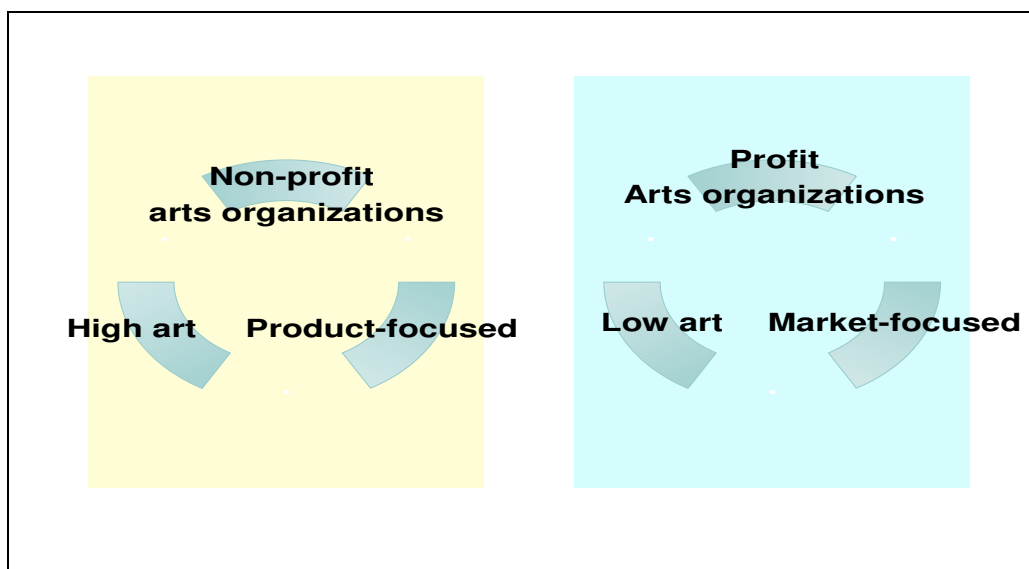
(Dewey, 2003, p.6)

Table 3.1 illustrates the relationship between arts and economics under the five distinct segments of the cultural sectors in the arts world in the USA. According to the Table, the fine or high arts are described as a professional activity, mainly as art for art's sake. More popular arts, such as commercial arts and, partially, applied arts, are described as arts for profit. Organizations in the fine arts are mostly non-profit organizations. In Table 3.1, a paradigm shift may be witnessed in the arts system in that the arts organizations, disciplines, and sub-disciplines, are no longer considered as isolated and independent art forms, such as art for art sake and non-profit or public sector', or art for potential to enhance profit, and public sector (Cherbo, 2000). According to this table, there has been a paradigm shift in the arts system, in that most arts, except the high arts, are for profit.

Based on Figure 3.4, the overall linkage can be made for first, non-profit organizations, high art, and product-focused marketing and second, profit organizations, popular art, and market-focused marketing. The increase of arts participation becomes one of the most important factors in arts management.

Figure 3.4

Paradigm Shift in the Arts World



3.3.2. Commitment of Arts Organizations

Many arts organizations attempt to balance a commitment to artistic excellence and public accessibility while, at the same time, generate revenue. Reconciliation of managerial, economic and aesthetic objectives is important, and the practice and study of organizations

and their management need to be examined from these perspectives. Regardless of organization types, arts organizations can be characterized as socio-economic institutions with aesthetic objectives.

Such fundamental principles of mission and implementation amongst arts organizations suggest that they represent very similar institutional forms. During the twentieth century, the similarities have been accelerating with the development of arts organizations, fuelled by changes in tax laws and requirements for establishing businesses designed to serve a public good, or fill a need that did not fit into the overall economic system (Flew, 2004; Kolb, 2000; Colbert, 2000). Other similarities of organizations relate to two particular aspects of professionalisation, which originated from university education and professional networks (Chong, 2002; Powell & DiMaggio, 1991).

In reality, many national leading arts organizations may have homogeneous organizational structures regardless of their country of origin (Chong, 2002). Many conventional arts organizations, like art museums and opera houses, have internalized the external bureaucratic environment by incorporating in their structures administrators responsible for retailing, fundraising, and marketing.

While there is a certain similarity of arts organizations, it is important to recognize that the market served by arts organizations is not homogeneous. Marketing decision vary in importance, depending on the marketplace in which the organization is active. Given that uncertainty of the arts product and market represents a powerful force that encourages the arts organization to imitate an organizational model based on organizations that are considered to be successful, much of the homogeneity in organizational structures stems from the fact that there is relatively little variation from the prototype amongst acceptable alternatives.

The differences between these organizations do not rest in the administration, but in the facilitation of the creative process and its communication to an audience. These elements are common to both public, non-profit arts organizations and private, commercial, for-profit artistic entities (Chong, 2002). Any differences, therefore, derive mainly from the diverse applicable commitment of the arts organization (Martin, 1998). In this sense, managing effectively, or being an effective manager, is not necessarily determined by the type of organization.

3.4. Arts Management Philosophy and Approach

This section examines firstly the advent of arts towards cultural economics in order to understand the encounter of the arts with economics, which led to the foundation of arts management. Secondly, the particularity of the arts market is explained in relation to Baumol's 'cost disease' and 'income gap', as one of the most important references, and as a point of origin, for arts management. The third sub-section presents the term 'cultural industry' from two different perspectives as described by Adorno and Toffler.

The last part of this section relates to the emergence of arts management as a discipline that contributes uniquely to this thesis and to arts management as an exploratory study. The philosophical foundations of arts management provide the background for understanding how the arts and cultural industry has been viewed by society and how it will dictate the future direction of arts management. Addressing the positive roles played in the arts and in the arts industry, this study contributes to an understanding of the place of arts management, and its legitimacy, with regard to preserving and expanding the role of the arts in our society.

3.4.1. Advent of Arts towards Cultural Economics

The evolution of the arts from symbols to important source of wealth requires an overview of the arts and culture in relation to economics (Chartrand, 1990). The examination of the relationship between the arts and economics provides the fundamental and theoretical background to understand the legitimacy and the importance of arts management (Frey, 2003). Such an endeavor leads to the profound understanding of the recent and growing interest of business for arts and culture.

Economics, as a discipline of thought and a recognized field of knowledge, emerged in the late eighteenth century. Considering the close relationship between the arts and economics in arts management, it is interesting to ask, therefore, "how the science of economics should have lost this sense and became an abstract discipline void of almost any cultural context" (Boulding 1972, p. 267).

In fact, not all schools of Western economics lost sight of the role of culture by removing economics from the cultural matrix, reducing economics to a culturally free abstraction (Towse, 2003). In particular, the founding father of economics, Adam Smith, had a strong

institutional leaning and was well aware of the complexity of arts and cultural products that exist beyond the demand and supply market mechanism (Chartrand, 2001, Frey, 2003; Frey & Reiner 1995; Hill, O'Sullivan & O'Sullivan, 2003).

In addition, John Ruskin (2005) also gives a strong sense of the importance of the political and cultural matrix of economic life and institutions. He expounded the necessity of developing and distributing arts to the people with more accessibility, providing equal opportunity to attend, participate in, and learn through arts experiences. He encouraged the arts as an investment by collecting arts products, albeit for-not-profit purposes. He also emphasized the critical role of intellectual property rights in the evolution of what has become known as the knowledge-based economy (Chartrand, 2001; Cunningham, 2002b). As may be seen, these approaches were remarkably advanced, differentiating the arts from other commodities with regard to socio-economic perspectives.

As mentioned above, while Smith himself was not a proponent of utilitarianism, for his two successors, Jeremy Bentham and Karl Marx, economics in a cultural context extricated itself from the positive belief in relation to the arts industry (Towse, 2003). This loss of interest in the cultural matrix by the economics profession became a constant process.

In particular, in the nineteenth century, Bentham introduced an economics premise when he stated that culture, custom, and tradition were not relevant to economic analysis, because they were intangible and classified in a bottom-line economy. For example, all men were not just equal, but they also had the same, or similar, tastes. In this sense, the issues of taste and style were, irrelevant to economic investigation. Focusing on functional utility, he rejected the aesthetic, which meant the application of artistic effort to contribute to beauty of form, in favour of the functional (Chartrand, 2001). Such interpretations contributed to the development of a simplistic and sterile consumer theory of economic behaviour and a theory of production in which design is not considered to be a factor.

Following Bentham, utility began as a basic concept, in that economics discarded its original sense of culture and became an abstract discipline unaffected by it. Bentham's assumption of the irrelevance of culture was reinforced in the mid-nineteenth century by the division between Marxist and mainstream economics. Under his influence, the arts and culture have been considered intangible and of no significant value in economy.

Afterward, each generation of mainstream economists struggled for release from utilitarian inhibition in relation to the cultural context of economic behaviour. The Benthamite tradition that considered culture to be irrelevant to economic behaviour, proved to be no longer valid with the signal and decisive changes such as urbanization, rising levels of education, increasing participation of women and the ageing of the population (Chartrand, 2001). In addition, the fundamental demographic revolution has made the arts a significant industry and a major force in domestic and international economics.

Since the 1960s, the term cultural economics has been used to express the importance of the economic impact on arts products. Cultural economics differs from mechanistic economics in that they emphasize learning in preferences, skills, and techniques in terms of cultural transmission. Mechanistic economics takes preferences, skills, and techniques for granted (Towse, 2003). From this point of view, education is an inherent characteristic in cultural economics as well as in education in the arts and cultural industry. In addition, the mechanics of the cultural industry have been investigated and the importance of the role of the intermediates has been assessed in relation to marketing artists and arts products (Chong, 2002).

Later, the concept of the arts as industry became more important, with an increase in the importance of business (Caust, 2003; DiMaggio, 1986; Kotler, 1999). Subsequently, prominent cultural commentators provided a deeper analysis of the relationship between the arts, culture, and economics. Representative scholars, such as Raymond Williams, Hans Haacke, Pierre Bourdieu, and members of the Frankfurt School - Theodor Adorno, Walter Benjamin, Paul DiMaggio (Chong, 2002), David Throsby, and Philip Kotler, all contributed to conceptualizations of arts management.

3.4.2. Cost Disease and Income Gap

Whilst there are still philosophical arguments to support the view that the arts can only exist for the sake of the arts, the arts market, like many other markets, is dominated by a supply and demand mechanism (Kolb, 2000; Hill, O'Sullivan & O'Sullivan, 2003). However, without its particular aesthetic value consideration and the exchanges between the artists and the audience in relation to arts products, there is no market for the arts (Radbourne, 2002). The arts market differentiates itself through an interactive and interrelated meeting brought

by means of the arts products between artists, consumers, and distributors (Colbert, 2000; Peacock & Rizzo, 1994).

According to Throsby (2001), Baumol and Bowen (1968) asserted most important references as a point of origin for arts management, in *Performing Art: The Economic Dilemma*, in that they developed what has come to be known as Baumol's cost disease and income gap. It is important to recognize that the philosophical position of Baumol, in relation to arts management, is positivist economics from a culture perspective (Ellis, 2002; Heilbrun. & Gray, 2001), as he laid the foundation for a new field of economics and provided arguments for public support.

Baumol and Bowen examined the challenges faced by performing arts companies in the USA in terms of production costs. Cost disease suggests that the costs involved in producing arts products do not vary, although other goods take the benefits of technical progress by reducing production costs. Because arts organizations do not generate progressive increases in revenue to outpace relative cost increase, an income gap results. Therefore, the income gap represents the consequent shortfall between earned revenues and total expenditure and implies a cost disease for non-profit arts organizations (Baumol & Bowen, 1968; Towse, 2003).

In particular, the gains made by substitution capital for labour do not often apply to arts organizations because of the labour intensity of the arts and the lack of factor substitution. The opera is a clear example of defining characteristics of the performing arts that is an expensive and labour-intensive form of art, without having sufficient flexibility to exploit the technological advances and economies of scale (Chong, 2002).

It is important to bear in mind that cost disease and the income gap is not a sign of market failure (Colbert, 2000). Although the basic logic of cost disease and the income gap is inarguable in its own terms, the factor price adjustments at the core of the hypothesis have not occurred to the full extent and neither have the predicted negative changes, as suggested by Baumol and Bowen (Throsby, 2001). The notion of an income gap suggests structural deficiencies rather than inadequate management practices.

Contradictory views to the cost disease arguments lead to assume that the disease is containable, if not remediable, through offsetting increase in the productivity value (Peacock,

1997). In particular, the development of technology has impacted on adjusting the cost disease and income gap, enhancing the marketability of the arts works. For instance, technical reproductions in books and music have led to significantly lower costs of art production (Cowen, 2002). In addition, the introduction of management with more sophisticated marketing into the arts, and many arts organizations, has resulted in higher attendance figures and income.

In addition, the performing arts companies have been addressing the issue of cost disease by complementary methods, such as broadcasting, recording technology, and changing the revenue structure like sharing administration costs, such as the collaboration between the London Philharmonic Orchestra and the Royal Philharmonic Orchestra (Chong, 2002). Adjustments have also been made through changing factors such as performing plays with simpler or smaller sets, and smaller casts. The advent of the so-called blockbuster musicals aimed at the mass market (Caves, 2000) can also be understood to be an innovation to overcome the weakness. Such efforts enable performing arts organizations to enlarge the economy of scale of productions by reducing the cost per unit. There are opportunities in such efforts, but there has to be an awareness of the risk of imposing artistic deficits in order to save money. When applied appropriately, however, innovative implementations can help arts management to overcome financial problems.

3.4.3. Cultural Industry: Adorno vs. Toffler

The interaction between culture and economy was famously explored by Theodor Adorno and Max Horkheimer (Cox, Krysa & Lewin, 2004). As a critical term, ‘cultural industry’ has been used by Adorno and Horkheimer (1997) in that the term the *Kulturindustrie* (Culture industry) describes the production of mass culture and power relations between capitalist producers and mass consumers. Adorno and Horkheimer stated that the production of the arts in society is controlled by a small number of capitalists, who command the production and consumption of arts mainly through their monopolistic power over the supply of art products.

In particular, Adorno developed an account of the cultural industry as a key integrative mechanism for binding individuals, as both consumers and producers, to modern, capitalist societies. The culture of Adorno can be defined as dominant industrialized culture, and the products of such cultural industry, which can have a negative impact on freedom, creativity, or happiness of the public, are the opposite of the true arts (Adorno, 1991, 1975). In this

sense, the cultural industry creates false needs and satisfies people through the mechanism of the capitalist system.

For Adorno and Horkheimer (1997), the cultural industry means the negation of true art and culture in that artistic values can be measured by the value of exchange in the context of overall standardization and mass production, and not by its intrinsic value. According to them, the cultural industry functions to maintain a uniform system despite the manifest diversity of cultural commodities. Integrated into capitalism, it aims to produce goods that are profitable and consumable. Once marketability becomes a total demand, social relations and cultural experiences are objectified in terms of money by the marketing, advertising and media industries. With its emphasis on marketability, they make arts products that are unsophisticated, and sentimental, replacing true cultural experiences. For them, the industrialization of culture, and its absorption within capitalist industry and commodity aesthetics, means the negation of true art and culture, and the artificial differentiation of cultural commodities in the context of overall standardization and mass production.

In fact, Adorno and Horkheimer's account of the culture industries has been criticized from a number of standpoints (Mattelart & Piemme, 1982; Sinclair 1996). According to Thompson (1991), the interpretation of Adorno and Horkheimer about cultural industry includes "an exaggerated view of the cohesive character of modern societies," and an "overly pessimistic prognosis concerning the fate of the individual in the modern era" (p.97). Such attitudes towards either culture or capitalism have effectively analyzed the forces behind the proliferation of cultures in a market economy and the breakdown of absolutist cultural standards (Cowen, 2000). This synthesis has been crucial to understand better the relationship between cultural production and consumption in conjunction with the management of creativity and innovation. Faced with pessimistic concepts and the practices of cultural industry, the necessity of establishing arts management as an authentic and independent study area becomes more urgent than ever before, considering its role and benefits to the arts and cultural industry.

Alvin Toffler is another important critic who has impacted on the arts and cultural industry. As one of the most important optimists, he has accelerated competitiveness of the economy in arts and cultural areas, in particular with his notion that culture consumers had become the driving force behind the emergence of a new audience for the arts in the USA (Toffler, 1980). American popular culture is an aspect of the capitalist world culture that is concerned with

profit-making and popularity at all costs, in that it projects a limited spectrum of American values, and exists partially to please stockholders (Grossberg, 1997). According to Toffler (1965), the vast majority of Americans still seek their arts and entertainment from commercial sources, which continue to flourish by providing a growing variety of popular products to expanding national and international markets. In this sense, popular culture can be considered as culture on the audience's terms (Gans, 1974; Kotler & Scheff, 1997). Audiences should be attracted to contribute revenue to cover costs and provide a return on investment.

In 1980, Toffler described three types of society, based on the concept of waves in *The Third Wave*. This book describes the post-industrial society whose economic and social basis is information-centered, globally diverse, and environmentally sound, and he foresaw the tendency of mass media to decline in the face of decentralized, competitive forces. This perspective is interesting to examine throughout the development of this study, in relation to the adoption and development of arts organizations' websites from an arts management perspective.

In relation to the arts, the shift occurs in the way of making and spending money, as well as the way of accessing, valuing, and supporting arts institutions. For instance, concert halls, established in most major cities in the world, encouraged the symphonic form, which eventually replaced the small salon and chamber music. Prior to the industrial era, the major arts institutions such as symphonies, museums, and civic concert halls did not exist. Because initial investment is important, these institutions operated in a way that generated the greatest profit possible. The gigantic concert halls, the box-office, and the impresario, the businessman who financed the production and then sold the tickets to culture consumers, all derived from this background (Hagoort, 2003).

Such a managerial imperative constitutes a dominant, monolithic and universalized American culture, mainly via the Harvard Business School. Trained in prestigious business schools, Thomas Raymond, Stephen Greyser, and Douglas Schwal considered arts products to be the same as any other products. However, such a disinterested attitude to the particularity of arts and arts products has been criticized (Chong, 2002), thus raising the necessity of particular management for the arts.

On the whole, the notion of cultural industry, initially used as a critical term by Adorno, suggests that it was likely that he discerned a new area of industry, which combined culture and economics. Such interests have led to the creation, in particular by Toffler, of an authentic discipline, based on the study of change in the arts and culture fields, and its impact on business and culture.

3.4.4. Emergence of Arts Management as a Discipline

The second examined philosophical issue relates to the arts management position on cultural optimism. As one of the many cultural optimists, Cowen (2000) makes the distinction between cultural pessimists and cultural optimists, a division that transcends traditional right and left political classifications. Cultural optimists believe that capitalism produces many kinds of arts, rather than the arts that appeal to one particular set of tastes. On the other hand, cultural pessimists on the left reveal an abhorrence of the free market and contend that the quality of cultural production is damaged by market exchange mechanism.

Faced with this situation, a defensive stance can be adopted by legitimizing or justifying the activities of arts management. Or, in contrast, a more offensive stance can be adopted by studying arts management with the intention of identifying the contributions of arts management compared with general management. As one of the important “sub-disciplines of management” (Evrard & Colbert, 2000, p.8), the growing exchanges based on aesthetic consumption demonstrate that the realms of arts management goes beyond managing the arts organizations.

Many scholars have agreed with Cowen’s philosophy of cultural optimism. The seminal and leading exponents of the positivist economics of culture are Baumol, who theorized the phenomenon known as cost disease, as mentioned above; Camille Paglia (1995) who advocated Hollywood as a creative place; Alvin Toffler (1980) who proclaimed the breakdown of mass media; and sociologist Herbert Gans who argued that markets have contributed to cultural diversity (Cowen, 2000). According to the cultural optimists, successful high culture usually comes out of a healthy and prosperous popular culture, and that high and low culture has complemented one another throughout history.

On the contrary, numerous types of cultural pessimism can be found among conservatives, neo-conservatives, Frankfurt Schoolers, some proponents of political correctness, as well as

historical figures such as Plato, Augustine, Rousseau, Swift, Nietzsche, and T.S. Eliot. Cultural pessimists consider modernity and market exchange from the negative view, believing the market economy corrupts culture during a period of decline (Chiapello, 1998). According to the cultural pessimists, the standards of culture are lower than the previous period, and that the evidence of this decline is present in every area of human activity (Mazzoleni, 2005).

Indeed, cultural materialism tends to analyze the arts in isolation from the wider society, by making cultural production as a part of the economic base. From the arts and economics perspectives, the intrinsic value as the true value of wealth should come along with artistic and cultural significance (Chong, 2002). However, in other business areas, the product concept holds good, in that consumers favour those products that offer the most quality, performance, or innovative features (Kotler, 2003).

In this sense, the extended conversation between socialist Pierre Bourdieu and artist Hans Haacke (1995) showed that there was a potential danger for the arts world to be manipulated by social and political forces. Their dialogue on contemporary art and culture ranges from censorship and obscenity to the social conditions of artistic creativity. The discussion about the potential uses of the arts as a means of contesting and disrupting symbolic domination opened a wider horizon of positions of the arts and culture in our society (Chong, 2002). From the arts management point of view, this discussion points out the careful consideration required by arts managers when designing and implementing marketing management in relation to their commitment and accountability to the community. The role of artists and arts managers can impact in more serious ways than in any other professions. In fact, artistic leadership includes a wider realm than the quality of the arts product itself; it is about symbolizing the direction of tendency in relation to the arts, culture, economy, and society.

In particular, Bourdieu's *Distinction: a social critique of the judgment of taste* (1984), addressed the different forms of power later blossomed into a theory of the relations among economic, cultural, social, and symbolic capital in class reproduction. He explored these themes in an effort to uncover the social roots and organization of judgment and taste. In addition, his approach to culture and power drew on a series of influential empirical studies of arts and artistic institutions. For instance, *The Love of Art* (Bourdieu, Darbel & Schnapper, 1997) includes his quantitative research on museums and the audience. Particularly concerned with the role of capital in the reproduction of inequalities, the approach of

Bourdieu often tends to assume the existence of a homogeneous community with common interests and shared values.

Moreover, as one of the most elaborated theories of the arts and culture, Bourdieu (1984) identified three forms of capital: economic, cultural, and social. Special attention has been paid to the mechanisms of accumulation and conversion. He was alarmed by the potential danger of being manipulated by economic theory, which adopted a narrowly defined economic capital that is immediately and directly convertible into tangible property rights. He proclaimed that the majority of exchanges were subject to exchanges for maximization of the profit.

Bourdieu also analyzed the process of social reproduction, of how the various forms of capital tend to transfer from one generation to the next. In particular, cultural capital embodied in the individual as a type of *habitus*, thus the role of the educational system for arts and culture requires particular attention in interpreting the social structure. Cultural reproduction suggests that social class differences in cultural capital and *habitus* begin in early childhood and cumulate over time (Bourdieu, 1984). In relation to arts management, his attention to education provided new insights in order to better understand the role of arts education as long term audience development with accountability to society.

While indicating the potential danger for the arts being used for different purposes with a subsequent lowering of quality, Bourdieu constructed the nature of theory and definition of capital that overcame the economic versus non-economic dichotomy, and helped to better elucidate the connections between culture, social networks, and power.

Today, arts management positions differ from the argument of Bourdieu, Darbel, and Schnapper (1997) in that market competition accelerates the creation of niche products in the economic sphere. Even those who advocate that “the arts are not an object that bounces between the market poles of supply and demand but has a profound life of its own” (Australia Council for the Arts, 1997, p.180) agree about the need to generate demand. However, the so-called elitism in arts, high art and art delivered for the public good, and profit-making art, are not mutually exclusive (Cowen & Tabarrok, 2000; Radbourne & Fraser, 1996). This point of view implies the demand and supply for the arts requires more systematic reflections and understanding rather than estimating the demand of the public (Australia Council for the Arts, 1997). While respecting product-led market characteristics,

arts management tends to adopt a more positive and challenging marketing position towards marketing arts products (Cowen, 2000).

In summary, the optimist position is criticized for relying on very naïve notions of culture and change. The pessimist position can be criticized for lacking relevance to practice.

Without a doubt, the discussions on the relationship between the arts and economics are ongoing, as the importance of the arts industry to a nation's economy has been increased in many countries. Whether pessimist or optimist, we should recognize that culture is, from an arts management perspective, fundamentally capitalist in nature, in that it brings the consumer and the artist together, and implies creativity, entertainment, innovation, and diversity. Therefore, arts management adopts the optimistic belief that implementing marketing management serves to generate new needs of audiences and enhance its role in the community.

3.5. Summary of Chapter

This chapter reviewed the definition of the arts in the context of aesthetics, socio-cultural criteria, and policy viewpoints. Defining the arts is a first step to understanding arts management, because the argument about the need for arts to be managed derived from too narrow a definition. There is no best definition of the arts, however, the notion by which a piece of art is accepted as 'a work of art in the arts world' allows us to understand their essential characteristics for the purposes of arts management.

Subjectivity in defining and experiencing the arts leaves the arts world open to criticism. In particular, with the advance of post-modernism, the arts are open to the public to be experienced and criticized. In this sense, arts management is at the center of the storm, in that it brings the arts to the audience. From a purely policy viewpoint, the arts are often defined in an enumerative way. This limitation makes it necessary to take into account policy viewpoints, since, in most countries they are mostly supported by public subsidy. A more careful consideration in defining the arts is therefore required in order to assist and expand the arts sectors. As a sub-culture, the arts continue to make progress as a core constituent of the arts and cultural industry. The perspective from which the arts are considered as a sub-culture leads to the notion of 'arts' and 'culture' as being interchangeable for the practice of arts management.

In addition, this chapter outlined briefly the characteristics of the arts organizations in terms of the sphere of their activity, and their commitments. The unique pursuit of an artistic vision, and the successful presentation of that vision to the public, needs as much attention and thought as any commercial business enterprise in the world. In this sense, it is important to note that management, involved in facilitating the creative process and its communication to an audience, do not differ from profit to non profit arts organization. The arts organizations have overall responsibility and accountability to artistic excellence and integrity toward their communities for the proper direction and control of arts management in pursuit of desired outcomes.

The section on the philosophical foundations of arts management indicates that the arts and cultural industry has been expanding universally, and that this development has determined the future direction of arts management. A wide range of literature was selected and reviewed for this chapter, ranging from the advent of the arts and progressing to cultural economics as they affect arts management today. This progression, alongside a consequent paradigm shift, has created an authentic discipline around the study of change and its impact on the business and culture of arts management.

This concise overview of arts in relation to economics, showed that orthodox management theory had originally been applied, to be replaced by a more sophisticated and systematized form of management, as arts organisations were compelled to adjust to the particularity of arts and their dissemination, as opposed to other market-place goods. In terms of cost disease and income gap, this particularity of the arts and its products prompted a more positive role for arts management, and the subsequent changes resulted in the creation of an optimistic philosophy on which arts management positioned itself.

Taken as a whole, the examination of the arts from a wide range of disciplines, such as sociology of culture, cultural economics, cultural policy, and management, has identified arts management as being an emerging and promising area worthy of critical exploration. Consequently, it is expected that any such close examination of arts, arts organizations and philosophy of arts management, will create new ideas of how the arts can be managed in order to enhance the relationship between audience and artist.

Chapter 4. Arts Marketing Management

4.1. Overview of Chapter

The chapter covers aspects of arts marketing management in arts organizations, including sections on arts marketing and arts management. The first section covers the fundamental characteristics of arts marketing, and its evolution within arts management. The evolution of arts marketing within arts management demonstrates how arts marketing was introduced and developed in the arts world. In particular, arts marketing research is discussed as a starting point of online and offline integrated arts marketing.

In the second section, arts management is outlined through the applications of traditional management functions focusing on the notions on planning, organizing, leading (or staffing and supervising), and controlling to achieve greater levels of organizational efficiency and effectiveness. The third section of this chapter is devoted to the applications of traditional arts management functions from short and long term marketing management perspectives. Audience development is discussed as a priority of arts management in arts organizations. The importance of arts education is examined in terms of its great importance to arts organizations.

4.2. Arts Marketing

This section addresses the basic background of arts marketing within arts management. Arts marketing is a core activity that generates tangible outcomes, such as audience participation for arts management. Considering the short history of arts marketing as a discipline, this section elucidates the basis of arts marketing during its evolution. Particular aspects and activities of arts marketing are addressed throughout the literature review.

4.2.1. Arts Marketing in Arts Organizations

Earlier arts marketing writers, such as Mokwa, Dawson and Prive (1980), stated that arts marketing refers to the multifaceted exchanges in which the audience pays for the exchange of artistic experience benefits. According to Levy (1980), arts marketing refers to the complex of exchanges in which the aesthetic product is offered to the audience for a price that consists of “a price of attention, emotion, and action” (p.29). As such, the majority of

definitions of marketing in the field of arts management have emphasized the process of linking the art with the audience through exchanges (Kolb, 2000).

The mechanism of the arts market is built on audiences who are at the centre of exchanges around artists, arts products, and arts organizations. The value of aesthetic experiences cannot be quantified in terms of money, but the mechanisms that bring them to fruition are completely quantifiable. In some respects, the difficulty of measuring the artistic quality of products can influence the focus on the numbers of audience participation as one of the main decision-making elements (Radbourne & Fraser, 1996). The arts products are sold based on the potential expectation of the audience rather than the finished product quality. Audience understanding is a key to success of arts management (Diggle, 1994). Arts organizations, therefore, experience a number of difficulties without generating revenue from audience participation, in spite of the high aesthetic quality of the arts product they put into the market. The arts that do not generate audiences will seldom generate revenue, whether from box office receipt, funding bodies, or sponsors, and thus the life of arts organizations can be threatened (Hill, O'Sullivan & O'Sullivan, 2003).

To a greater extent, the arts market is influenced by the act of consumption (Botti, 2000). A more careful consideration is required to measure overall outcomes of marketing within the arts management spectrum, in order to balance artistic and financial outcomes. Therefore, one of the major challenges of arts marketing is attendance motivation, which has an immediate and direct impact on box office records, and serves as an objective and external measure of organizational success (Hill, O'Sullivan & O'Sullivan, 2003). It is important to remember, however, that balancing artistic and financial outcomes is a key to implement sound arts marketing management (Chong, 2002).

Before arts organizations consider marketing as a set of management systems for a successful execution of the organization's mission, they assume that consumers are interested in their offerings, and communicated to them, especially, factual and detailed information on their program, such as time and place of performance and ticket prices (Kolb, 2000). Such information focused messages depend on the intelligence of audiences and not on their emotions (Lamb, Hair & McDaniel, 1999). This type of message assumes that the consumer already knows why he or she attends, and so does not need information on the benefits that result from attending. A marketing message that merely provides information and details is not considered as effective communication.

In this sense, one of the most crucial difficulties in developing an effective arts marketing strategy is the degree to which arts organizations understand the audience for which the message is intended. In arts participation, the audience responds to the artistic expression, both emotionally and intellectually, based on the meaning of the art work, which is often perceived as complex and subjective. Largely, aesthetic and artistic experiences of the audience involve emotional reaction to ideas, feelings, or beliefs (Charters, 2006; Colbert, 2000). Aesthetic consumption and experience are the core elements in interpreting audience participation. It is essential to be aware that marketing is merely a tool for management to enable the arts to be experienced by people.

In this regard, arts organizations face a distinctive set of marketing strategies derived from an inherent arts market ethos. Typically, “the mission and goals of the artists and arts organizations are basic to the formulation of marketing strategy” (Mokwa, Nakamoto & Enis, 1980, p.15). In this regard, Kotler and Scheff (1997) stated that marketing needs to be considered as “a means for achieving the organization’s goals, and using marketing and being customer-centered should never be thought of as the goals in itself” (p.44). Without a mission and objectives, arts marketing is no different from any other types of marketing.

In terms of promotion marketing, the arts field has a typical mix of promotional activities to enable it to communicate the message. Public relations take up a large part of promotion marketing, which is followed by a wide distribution of printed material and low-cost advertising and sales promotion (Hill, O’Sullivan & O’Sullivan, 2003).

Marketing style, and its conviction about its own values of art, beyond issues of audiences’ preferences, is a key to the success of an arts organization (Fitzgibbon & Kelly, 1997). In this sense, arts marketing should be integrated into the arts organization management process, and not just into the marketing department (Kotler & Kotler, 1998; Kotler & Scheff, 1997). Therefore, it is useful to obtain an overview of how arts marketing has been introduced in the management of arts organizations.

4.2.2. The Evolution of Arts Marketing within Arts Management

The need for management has been gradually accepted by arts organizations, and its introduction to the arts organizations’ operation is clearly observed by the changes occurring

in marketing areas (Colbert, 2000; Diggle, 1984; Lovelock & Gummesson, 2004). The evolution of arts marketing is more apparent than the evolution of whole arts management itself, because marketing is, in the end, one of the most noticeable applications of the management function. Therefore, the evolution of arts marketing comprises a range of changes in managing arts organizations. Thus, the brief overview of the evolution of marketing in the arts sector requires an understanding of these particular aspects.

At the beginning of the twentieth century, marketing was introduced as a discipline within management (Kotler, 2003). Initially conceived for high branded commercial products, such as perfume, arts marketing has become a growing and important sub-sector of marketing management (Chong, 2002). From the 1950s and 1960s, in the context of growing interests in consumerism in the USA, the foremost academics applied marketing management concept in the arts and culture fields. They are, among others, Peter Drucker, Theodore Levitt, and Philip Kotler. In particular, Drucker (1999) affirmed that customers were at the centre, not the market, and arts business was about creating a satisfied customer. Levitt (2004) focused on selling what was desired by the customer, regardless of the supply and demand market principle. Kotler (1967) determined that arts organizations produce cultural goods, and should compete for both the consumer's attention and their own share of national resources. Their influence is still important in most areas of arts marketing management, in that the arts audience is at the centre of all processes (Chong, 2002; Diggle, 1994).

With the support of these academics, in the late 1960s and early 1970s (Andreasen & Kotler, 2003), arts marketing had become established as a particular study area. In particular, the influence of Keith Diggle (1984) on arts marketing has been enormous, in that he linked the terms arts and marketing from the audience perspectives, to develop the concept of arts marketing. His contributions are particularly important, because the arts marketing he applied was based not only on marketing theory, but also on his long experience in the field.

During the 1970s, marketing was introduced to the non-profit sector, including the arts (Lee, 2005). This was also the era when new dimensions emerged, such as social or societal marketing. The concept of societal marketing is that the organization's task is to determine the needs, wants, and interests of target markets and to satisfy their desires more effectively and efficiently than competitors. Social marketing aims to preserve or enhance the satisfaction of consumers and society (Kotler, 1972, 1979).

In the second half of the 1970s and in the 1980s, marketing expanded into the service sector. This period also marked the beginning of philanthropic marketing and the first attempts at integrating these concepts into the arts sector (Colbert, 2000). Social marketing and specializations of marketing have impacted on arts marketing, and its introduction into the arts organizations has been accelerated. Marketing has thus reached the stage where specialists studied its application to particular economic sectors.

From this stage, the chronological classification of the evolution of arts marketing as a study area, provided by Rentschler (2002, p.12), facilitates its understanding as shown in Table 4.1. In the foundation period (1975-1984), educating audiences, awareness of audience development, and economic impact of the arts on the community have been raised. In the professionalisation period (1985-1994), the recognition of applicability of marketing to non-profit arts organizations is proposed. In the discovery period (1995-2000), it was found that marketing orientation has been embedded in arts organizations.

Table 4.1

Characteristics of Marketing Studies from 1975 to 2000

Foundation period (1975-1984)	Professionalisation period (1985-1994)	<i>Discovery period (1995-2000)</i>
Organization-focused data gathering studies	Strategy-driven, action-oriented studies	Strategy embedded in organizational approach to service
Learning implications	Marketing implications	Marketing as experience-centered focus
Demographic studies Marketing implications ignored Activity mix	Psychographic studies Various marketing models offered Marketing mix	Collaborative studies Holistic approach to marketing strategy Community mix

Interestingly, Hagoort (2003) observed that arts organizations had “underdeveloped or weakly developed management functions” (p.218). The year 1995 coincides with the year of the discovery period of arts marketing, suggested by Rentschler. Combining the two remarks, up to 1995, arts management was focused on “management functions, with underdeveloped strategic process, weak learning practices, and historically oriented” perspectives. From 1995,

marketing orientation became set in arts organizations, and arts management went into the transition period of arts management, in terms of the entrepreneurial style (Rentschler, 2002).

According to Hagoort (2003, p.218), from 1995 to 2005, arts management can be described from two aspects, one was the confrontation with the digital and global environments, and the other was entrepreneurship to innovate art and cultural organizations. In terms of current issues in arts management, he mentioned teamwork, Information and Communication Technology (ICT), and “strategic alliances with creativity, connectivity, and communication attitudes” (p.218). According to Rentschler (2002), in the same period, a certain degree of change and the establishment occurred in arts marketing. Within management realms, arts marketing plays a very important role in fulfilling the missions of organizations and in drawing on financial stability and success. Thus, it can be understood that changes in arts marketing were required in order to reflect the noticeable changes in the arts and in arts management.

The introduction stage of arts marketing was marked by some outstanding pioneers specializing in marketing arts and culture, such as Michael Mokwa, Keith Diggle, and Alvin Reiss (Colbert, 2000). In particular, early arts marketers like Keith Diggle, Danny Newman, and Alvin Reiss gave emphasis to promotional activities to increase audience figures. In particular, Newman argued that promotion and price were key marketing elements to stimulate demand. Accordingly, he believed that the market can be increased by focusing on selling through the book *Subscribe Now* (1977). Reiss was another advocate for active profit focused arts marketing. He confirmed this conviction in his book *Cash In! Funding and Promoting the Arts* (1986). Reiss agreed also with Diggle on the importance of transaction for artistic experience.

Later, these profits-focused marketing concepts and applications became a serious target for criticism, in that arts products are considered to be one type of product, just like any other (Chong, 2002). This highlighted the reticence and criticism of arts advocates, because such marketing management may damage the quality of the aesthetic experience (Hill, O’Sullivan & O’Sullivan, 2003).

In the 1980s, the non-profit arts organizations showed an increased interest in the use of marketing (Lee, 2005). According to Diggle (1984), the primary goal of arts marketing is to bring an appropriate number of people into an appropriate form of contact with the artist and

arts products. He insisted that the unequivocally important place of the artists and the arts product should be in the foreground of any marketing strategy. Mokwa (1980) agreed with Diggle that marketing must adapt to arts organizations, and that the product should lead to the public in this highly specific context, not the inverse (Colbert, 2000). Therefore, marketing the arts does not tell an artist how to create a work of art, but links the artist's creation and interpretations to an appropriate audience.

In addition, Hirschman (1983) argued that traditional concepts of marketing, which considers that the quality of a product should be one of the most important measures of the satisfaction of a market, could not be applied to artistic products, given the very particular nature of the arts. Artistic products contain their own particular reasons for existing: their aesthetic quality and the self-expression of the artist.

Kotler (2003) affirmed that marketing is central to the analysis of human behaviour, and all relationships between people can be seen from a marketing perspective. Marketing is specifically concerned with how transactions are created, stimulated, facilitated, and valued. Using the notion of transaction, Kotler (1972) has promoted marketing as a pervasive social activity. The three levels of distinction of marketing consciousness provide for wider applications in marketing. Marketing here is defined in terms of market transaction, exchange of value, and the public, not just to its consuming publics. Through the definition of Kotler, a core concept of appropriate marketing for the arts sector has been formulated.

With regard to the economic sector, arts products can be considered as public goods for a source of personal enrichment and a core element for the community identity (Throsby, 1982). The value the arts have for the public good provides the basic ground for support of the arts from the public or private sector. In this sense, there are generally two types of consumer: those who pay for the goods, and those who do not (Toepler, 2001). All consumers are considered to be equally important in the arts world.

In the 1980s, there has also been a crucial shift in arts marketing strategy to audience development, away from product development. In particular, developing audiences related to relationship marketing, a relatively new concept, first introduced in general service marketing (Rentschler, Radbourne, Carr & Rickard, 2002). In the late 1980s, the concept of relationship marketing and consumer behaviour found its place in marketing theory and has become an integral part of standard textbooks on marketing (Colbert, 2000; Kotler, 1979;

McLean, 1995). Therefore, marketing has moved from new concepts and practices to the centre of arts organizations, requiring a changed focus (Rentschler, 1999, p.1). Arts organizations have become a more customer-centred organization in that the emphasis was moved from a transaction to a relationship (Diggle, 1994; Hill, O'Sullivan & O'Sullivan, 2003). Consequently, the consumer's viewpoint is seen to be the primary concern throughout the management process. Such customer-focused approaches differ from so-called populism, or 'the lowering of artistic quality to suit audience' demand (Cowen, 2000; Kotler & Scheff, 1997; Radbourne & Fraser, 1996). Regardless of whether the art is 'high' or 'low', arts management attributes one more value to the existing arts scene - sharing the artistic experience with people.

While the importance of audiences has been mostly accepted in the arts sector, arts organizations are somewhat reticent to adopt an active customer-oriented marketing (Kotler & Scheff, 1997; Radbourne & Fraser, 1996). One of the reasons for this reticence is a misunderstanding of the customer-oriented approach as a simple ticket selling exercise, which can reduce the quality of arts products (Byrnes, 2003; Hill, O'Sullivan & O'Sullivan, 2003). Nowadays, marketing constitutes a mixed body of knowledge independent from any other science and its knowledge (Colbert, 2000). The increasing number of applications of marketing in specific sectors means that arts marketing has established its place in arts organizations, the arts sector, and society. Further evolution of arts marketing will be reviewed throughout this study, because it has a direct implication for contemporary arts marketing.

4.2.3. Arts Marketing Research

Marketing is a conscious effort to achieve desired exchange outcomes with target markets, and it begins with research, as postulated by Kotler (2003; Grady, 2006). Therefore, the identification of the interrelated key marketing challenges informs current arts marketing, which leads the arts organizations to develop more active approaches in order to reach the audience (Renschler, 1998). Consequently, the role of arts marketing management is not just limited to understand the demand, but to generate it as well.

In general, the arts market as an entity can be subdivided into four main groups: the consumer market, the distribution market, the state market, and the sponsorship market. Each market responds to different motivations and covers specific aspects of the product by

defining each of these markets and arts organizations. Specific strategies can be formulated for each market in relation to the characteristics of the relevant arts organizations.

According to the stakeholders, marketing can be interpreted as fundraising or sponsorship. Such a wide application of marketing can be possible, because marketing functions are similar to these activities, in that communicating organizational values to a potential market constitutes a core activity (Grady, 2006). In some respects, such interpretation refers to the growing importance of arts marketing in arts management.

Indeed, a particular aspect of the arts market can be described as uncertainty in a product-derived market (Kolb, 2000). This uncertainty derives from the difficulty experienced in measuring the satisfaction of an audience before the launch of an arts product. Under such circumstances, the way arts management contributes to the artistic exchanges becomes more uncertain and complicated. These particularities inherent in the arts market and arts management, therefore, require different methods of measurement.

Marketing research is a fundamental part of the marketing process, as it complements the existing useful information required in the decision-making process (Colbert, 2000) and it defines the process of collecting, analyzing and interpreting information. This mechanism facilitates the decision making process (Kotler, 2003). The term marketing research is often confused with the market research. It is, however, important to recognize this difference, although the main tasks of research in the art business frequently involve common research areas. Marketing research investigates a wide-ranging discipline of gathering information about any particular aspect of an organization and its environment. For example, internal and external environments in which the organization is placed need to be examined in order for mission statements, objectives and marketing decisions to be formulated. In contrast, market research primarily examines trends in customer or audience behaviour. For these reasons, market research is usually known in the arts sector as audience research (Hereau, 2004).

Audience research is very important if an arts organization wishes to engage effectively in marketing, therefore, an understanding of audience attitudes and characteristics is the starting point for decision making in order for it to respond to need (Rentschler, Radbourne, Carr & Rickard, 2002; Kawashima, 2000). The particularity of audience research in arts marketing lies in covering both existing and potential audiences (Byrnes, 2003). Ultimately, market

research contributes to increasing the audience numbers and ranges in the arts, thus balancing the needs of the arts consumers (Australia Council for the Arts, 1997).

As mentioned above, marketing research provides significant benefits for arts marketing (Kotler & Scheff, 1997). According to *Who's My Market?* published by the Australia Council for the Arts (1998), three benefits generally accrue from marketing research:

- A response to an actual or anticipated problem of some kind, in order to help understand and deal with that specific problem.
- A search for opportunities in the marketplace to expand the organisation's customer base, or to utilise excess resource capacity, to develop new markets or introduce new products to the current customers.
- Monitoring of customer profiles, attitudes and preferences, and relevant trends and activities in the marketplace to maintain an understanding of customers and their needs, and to provide early signs of potential problems and opportunities (pp.4-5).

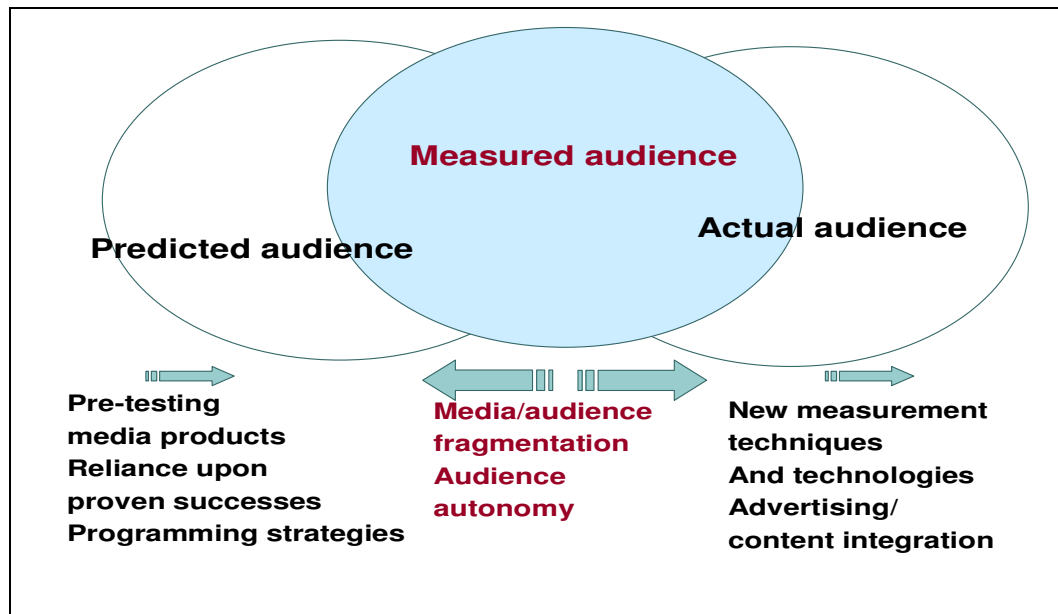
In terms of benefits in audience research, they provide accurate information about the nature, composition and preference of both current and potential audiences (Hill, O'Sullivan & O'Sullivan, 2003; Byrnes, 2003; Kotler & Scheff, 1997) that are crucial aspects of arts marketing. The information on non-attendees is also used mainly in identifying the audience motivation, developing new audiences, in designing the organization's mission and increasing government subsidy or sponsorship (Radbourne, 2002; Sargeant, 1999). The study of audience behaviour responds usually to the questions on potential markets that consist of a number of subgroups of individuals with similar needs, characteristics, motivations, and buying practices.

In terms of current and potential audiences, Figure 4.1 shows an interesting aspect of audiences and audience research in cultural areas. In general, measuring the audience is highly developed in media compared to arts marketing area. According to Figure 4.1, there are three types of audiences in media sectors: the predicted audience, measured audience, and actual audience. It is interesting to look at the measured audience, which includes some part of both the predicted, and actual, audience. This is in line with the distinction between existing and potential audiences in arts marketing. In addition, Figure 4.1 shows that even highly developed and expensive audience measurement can only determine a part of actual audience. The challenge is now "to bring greater congruence to the measured audience/actual

audience relationship” by a more effective and efficient research (Napoli, 2003, p.170). While audience support is a tangible sign of communication with the audience, the measurement of audience support needs to be meaningful to artists, audiences, and arts organizations.

Figure 4.1

The Audience Revisited



(Napoli, 2003, p. 170)

Despite such an increasing interest in audience development, there is still a certain reticence towards marketing research in arts organizations. This is mainly due to a popular misconception that marketing research is a highly technical discipline that can only be conducted by experts, and normally at great expense (Kolb, 2000). Another misconception is that marketing research focuses on commercial success rather than on aesthetic and artistic outcomes. Also, arts organizations think that they instinctively know their customers’ needs. As such, reasons for the objection to research in arts organizations can be summarized as elitism, cost, and over-confidence (Hill, O’Sullivan & O’Sullivan, 2003).

Considering the size of arts organizations, which are small scale compared to other commercial business entities, the cost involved in research is one important barrier to be overcome. Fortunately, there are many cost effective options to consider in arts marketing research (Colbert, 2000). Whatever the significance of the impact of research on arts

marketing management, the cost involved can only be justified in relation to efficiency and effectiveness, and to the relevance of the information obtained. In fact, arts organizations should regularly examine their offerings through the internal public (Radbourne & Fraser, 1996). The next step is to look at the secondary data that already exists, albeit collected originally for different purposes. Although data are specific to the purpose for which they have been collected, they can be valuable to the arts sector (Hill, O'Sullivan & O'Sullivan, 2003). Arts and culture organizations may analyse relevant secondary data, such as surveys and detailed statistical analyses collected by similar industries, or related organizations such as government, arts council offices, or public libraries (Kolb, 2000).

The main source of secondary data that are the most reliable and accessible comes from the national statistical bureau of each country. In different counties or regions, government organizations or departments also publish study results and documents of potential interest to those in the cultural milieu. For instance, the Australian Arts Council in Australia, the Arts Council of England in the UK, the Ministry of Culture in France, the Canada Council for the Arts Research Department, the Department of Canadian Heritage, and the Department of External Affairs in Canada, the National Endowment for the Arts in the USA, the National Culture and Economics Institute in South Korea and the Council of Europe, publish comprehensive studies in arts and cultural sectors.

In general, objectives and methods of research vary so that careful consideration is required to take full advantage of these free of charge, reliable, and convenient resources. It is crucial to recognize the role of research, and to take appropriate measures according to the significance of the project. When careful attention has been paid, secondary data can be cost effective research options, especially when they are available on the internet. Ultimately, it is important to bear in mind that the price involved in poor decision making, derived from the lack of research, can be more costly than conducting the research (Hill, O'Sullivan & O'Sullivan, 2003).

The internal secondary data existing within the organization conducting the research is an important resource. Arts organizations frequently own a great deal of data in particular from their accounting system (Colbert, 2000), such as the relative popularity of catering and retail outlets involved in arts events. In particular, the performing arts organizations are best placed to make the most of this type of data as an audience information database (Werner, 2002).

Specially, box office records can provide important sources of internal data (Kolb, 2000) by providing an immediately accessible and comprehensive database, which will answer both strategic and tactical questions (Hill, O'Sullivan & O'Sullivan, 2003). Computerized box office systems can provide comprehensive details of attenders and transaction data, in that, unlike a manual system, they can automatically store a wide range of details as they process ticket sales.

The internet is one of the new resources developed alongside the innovative economy companies (Kotler, 2003). Creative arts marketing management should extend the effectiveness of the website beyond record keeping and data management (Colbert, 2000) in that it has introduced a number of marketing research techniques that can help arts organizations gather and use information more efficiently and effectively. In particular, the potential of the websites in relation to collecting data has been introduced as a cost effective research tool.

Frequently, survey research is conducted through the website, such as by bulletin board surveys, web HTML, web fixed-form interactive, web customized interactive, and downloadable surveys (MacElroy, 1999). In particular, email surveys have become one of the most common methods for researchers, along with the popular and generalized e-mail (Zikmund, 2000).

In comparison with traditional research methods, online research provides a number of interesting facilities. It is cost-effective (Grossnickle & Oliver, 2000), useful for accessing a specific class rather than the population as a whole (Mann & Stewart, 2000) and also, it is interactive and faster (Zikmund, 2000). In this regard, online arts research can be one way to overcome the research cost burden.

As arts markets become increasingly competitive, and the associated interest related marketing environment more distracted, the need to understand how to gain better performances through marketing efforts is paramount. It is essential that knowledge and information is updated constantly whilst keeping an eye on changes through marketing research. Keeping staff informed is a highly cost-effective policy, as they should appear credible to people outside the organization (Renschler, Radbourne, Carr & Rickard, 2002).

Technology alone can deliver few benefits unless organizations have the commitment, skills and resources to take advantage of it. For these reasons, the examinations by research on arts practices that comply with the objective of arts organizations are necessary to facilitate and enhance the quality of exchanges. As suggested above, it is likely that arts research is one of the most underdeveloped areas of arts marketing. Arts organizations have only just begun to exploit the potential of marketing research to inform their marketing strategies.

4.3. Arts Management

This section addresses arts management in relation to traditional management functions from short and long term marketing management perspectives. When audience development is applied in order to achieve tangible outcomes according to marketing strategies, for the purposes of this study it will be regarded as ‘audience development’. When audience development is implemented through arts education in order to ensure the participation of future generations and to expand the social status mix of audiences, this will be regarded as audience development via arts education as a long term marketing strategy.

4.3.1. Arts Management through the Applications of Traditional Management Functions

Arts management refers to attempts to enhance the value of the exchange process between an artist and an audience (Pick & Anderton, 1996). Arts management refers to the purely administrative functions of arts organizations, but not to the management practices involved in the production (Byrnes, 2003). Introduction of management provides the arts world and arts organizations with a number of positive perspectives. In particular, audiences are reconceptualized along mainstream corporate marketing management lines as consumers (Chong, 2002).

To facilitate the production of the performing or visual arts and the presentation of the artists’ work to the audience, Martin (1998) provides a very instructive indication regarding the application of the five traditional management functions in arts management: planning, organizing, staffing, supervising, and controlling management functions. In addition, he proposes the five management departments in relation to the widespread process of arts management: strategic planning, finance management, fundraising, marketing, and facility or physical plant management. Otherwise, the operations of arts organizations, especially non-profit organizations, can be broken down into the following five basic areas: “fundraising,

marketing, production, finance, and long-term planning” (Grady, 2006, p.41). The designations and classification of management are slightly different from functions involved in management (Chong, 2002), but all processes aim at bringing artists and audiences together (Pick, 1980).

In addition, many aspects of arts management were reviewed in this study. These were the internet, globalization, arts organizations, innovation, leadership, and creativity. Also, major functions and aspects of arts management were reviewed throughout the literature review. In particular, to a great extent, the marketing management function is examined in this section. Management functions can be defined as “the process of working with people and resources to accomplish organizational goals” (Bateman & Snell, 2004, p.14), and aim to assist the fulfillment of the management process (Byrnes, 2003). In general, such systematic management processes involve notions on “planning, organizing, leading (or staffing and supervising), and controlling” to achieve greater levels of organizational efficiency and effectiveness (Byrnes, 2003, pp.12-13). Thus, it is helpful to review these primary activities in this section in order to understand particular aspects of marketing management in arts organizations.

Planning Starts with Mission Statement

Firstly, planning is a key management function, because the planning aspect of management is the major contributor to success and productivity of organizations (Davis, 2000). In particular, setting the organization’s direction and allocating its resources are important parts of the planning process. Planning is about making decisions on what we want to do, from defining goals, establishing a strategy for achieving those goals, and developing plans. Ultimately, planning designs the future of organizations (Chong, 2002). Accordingly, the functions of organizing, leading, staffing, and controlling are means of carrying out the decisions of planning.

The first step of the planning process in arts organizations is to create a mission statement (Byrnes, 2003) which refers to “a single sentence or short paragraph that states the company’s central philosophy, beliefs, values, and principles” (Grady, 2006, p.6). The mission of an organization explains the overall reason for its existence, which impacts on internal members, such as “employees, volunteers and board members”, and external components - “clients and financiers” (Hagoort, 2003, p.77).

In general, mission and vision statements contains “values and beliefs” of organizations, and then deliver a unified identity of the arts organization (Grady, 2006, p.5). For example, every artistic program should reflect the mission statement of organization. If the mission of an organization is to deliver artistic leadership through the arts products, the products need to be, to some extent, high arts. For instance, the Sedona Arts Center, states that

The Sedona Arts Center’s mission is to provide diverse art experiences for individuals and the community through classes, exhibitions, special events and community outreach programs
(<http://www.sedonapleinairfestival.com/subjects/contactinformation.html>, 2005).

The Victorian Arts Centre states that

Our core purpose is to enrich the lives of Victorians - culturally, educationally, socially and economically: Victorian Arts Centre Act1979 S.5
(http://www.theartscentre.net.au/about-us_corporate-information.aspx).

As shown in the examples, the mission statement expresses what the organizations value the most and what the beliefs and convictions of the organizations are in order to achieve them. The two cited organizations put artistic leadership foremost throughout in the presentation of their arts to the public. In particular, arts education is clearly mentioned as an important part of their organizational missions. In addition, the Victorian Arts Centre communicates its mission to the life of Victoria from social and economical perspectives.

In many mission statements of arts organizations, it is likely that there is some confusion between mission and vision. It is interesting to note that the term mission is not always used by most arts organizations. However, other terms, such as vision, or purpose, are used to describe the mission. With the generalization of arts management in arts organizations, the use of certain important terms, like mission, is expected to be universally acknowledged.

A vision includes “the organization’s future position” from the artist’s, or manager’s, personal view (Hagoort, 2003, p.78). A vision statement communicates “a desired future outcome” of organizations to all stakeholders (Grady, 2006, p.10). The difference is clear when the mission statement of the Victorian Art Centre, as stated above, is compared to its

vision statement: “Our vision is of a society that values the performing arts”

(http://www.theartscentre.net.au/about-us_corporate-information.aspx). As such, the mission statement describes the overall purpose of the organization, while the vision statement describes clearly the organization from its effective operation.

To realize the mission of an organization, a strategic plan needs to be designed in order to support the mission of the organization, reviewing external environments and examining its strengths and weaknesses. Goals specify “outcomes that an organization seeks to achieve”, and include particular “programs or services, or infrastructure of organizations” (Grady, 2006, p.8). The organization’s goals and objectives need to be clearly stated for both long and short term perspectives. In general, organizational goals are to be reinforced in the form of objectives. Well established objectives specify a period of time to enable the planning process to feed into to the decision-making system of an organization (Byrnes, 2003).

The following goals are stated by the Sydney Opera House:

- Goal 1: to be Australia’s pre-eminent showcase for performing arts and culture and an international leader in the presentation and development of artists and their work.
- Goal 2: to attract and engage a broad range of customers and provide compelling experiences that inspire them to return.
- Goal 3: to maintain and enhance the Sydney Opera House as a cultural landmark, performing arts centre, and architectural masterpiece.
- Goal 4: to create a customer focused workplace where people are recognised for their contribution, realise their potential and inspired to achieve outstanding results.
- Goal 5: to invest in the performing arts, cultural activities and audience development by maximising business results of the Sydney Opera House and leveraging its assets, resources and brand.

(http://www.sydneyoperahouse.com/sections/corporate/about_us/?sm=6&ss=27)

Here, the goals of the organization are clearly expressed from both short and long term perspectives, but it needs to be time specific. Without stating a time period for when the goals should be accomplished, it is difficult to measure their success. This would also be an excellent way of presenting the goals as tasks of management rather than to assert them as ideal outcomes.

Organizing to Bring People and Resources Together

Once planning is established, management is then responsible for designing an organization's structure in order to bring together people and resources. In other words, this is about organizing to establish formal relationships among people and resources in order to reach organizational goals and objectives (Hagoort, 2000). With relation to the research questions, assuming that the output is the website of an arts organization and the stated mission is to deliver artistic leadership; the organizing process can then determine details of evaluating the website by introducing specific counting devices or checklists. Also, the customer service through the website can be organized to meet client demand, which will lead to immediate contact with the customer (Damanpour, 2001).

In relation to effective arts management, the organizing process works in collaboration and cooperation with the artists, and thus each art form contributes to an innate organizational structure that best fits its function (Radbourne, 1999). The relationship to external environments, and the degree of bureaucracy within an organization can be outlined in the organizing process, and the open system may help with combining the mixture of these concepts (Byrnes, 2003).

Leading through Creativity and Innovation

The 'leading' process directs the utilization of resources by integrating and coordinating the work of those who perform leadership functions, thereby holding in balance the task, the team, and the needs of individuals (Bateman & Snell, 2004). Consequently, the leading process requires sharing a vision of what can be accomplished by working together for the organization (Pick, 1980; Byrnes, 2003).

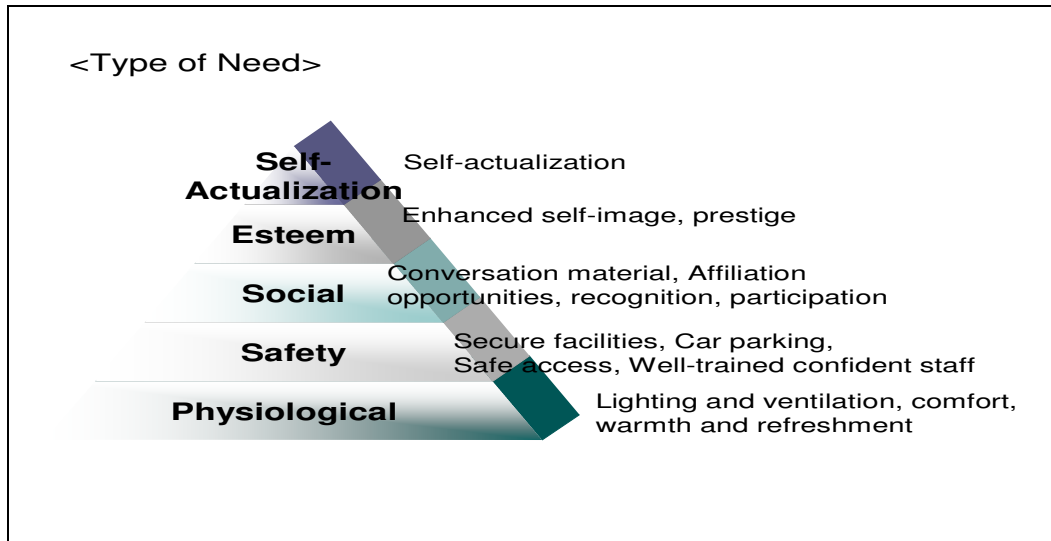
The integration and coordination of the people's work is the main management function of leading. In this regard, it is useful to remind us of the Theory X and Theory Y approach to people, proposed by Douglas McGregor in his book *The Human Side of Enterprise* (1960; Kochan, Orlikowski & Cutcher-Gershenfeld, 2002). With Theory X assumptions, the role of management is to force and control employees. With Theory Y assumptions, the role of management is to develop the potential in employees and help them to release that potential towards common goals (Byrnes, 2003). This theory raises the issue of the self-fulfillment that is fundamental to the underlying attitude in the arts for both artists and audiences.

Vocation and motivation in the workplace is one of the most important elements to achieve growth and self-realization (Chalofsky, 2003) in that the leading process is closely associated with a vocation motivated by enthusiasm for the arts. In some respects, such an approach can be paralleled by Maslow's hierarchy of needs that emphasizes motivation, as shown in Figure 4.2, (Hill, O'Sullivan & O'Sullivan, 2003; Robinson & Etherington, 2006).

In applying psychological principles to areas such as behaviour in business settings, Maslow's hierarchy of needs has been a basic concept in human organizational behaviour concerning the shaping of human relations from the management perspective (Kolb, 2000). According to Maslow (1987, Maslow, Stephens & Heil, 1998), various needs of people require to be considered in designing the workplace in relation to physiology, safety, a sense of belonging, esteem, and self-actualization. Once the lower level of needs is satisfied, people seek fulfillment through the upper levels.

Figure 4.2

Maslow's Hierarchy of Needs



(Hill, O'Sullivan & O'Sullivan, 2003, p.125)

For the arts sectors, the higher levels of needs, that are esteem and self-actualization, are more closely related to the motivation of people. For instance, arts managers feel energized, creative and more enlightened in experiencing and working for what they like, the arts. In the arts field, there are, however, some exceptions, such as some artists who endure financial difficulties in favour of their artistic fulfillments. Furthermore, such changes come

unexpectedly, and transform their understanding of themselves and the world. In particular, the theory emphasizes the peak experiences that illustrate moments in life, which take people beyond ordinary perceptions, thoughts, and feelings (Maslow, Stephens & Heil, 1998; Robinson & Etherington, 2006). In the arts sector, there are many people who work with professional conviction regarding the arts. Such peak experience in working can be present throughout the management process. This is one of the most attractive points of Maslow's theory as seen from an arts management point of view.

Identified in 1943 by Abraham Maslow in his article *A Theory of Human Motivation*, his theory has been applied to a number of areas, including management, and specifically customer behaviour (Robinson & Etherington, 2006). The hierarchy illustrates clearly the needs that motivate people in their artistic experiences (see Figure 4.2). When the arts venue does not provide comfort in terms of ventilation, warmth, or adequate toilet facilities, the satisfaction of the arts experience is reduced, regardless of the quality of the arts presented. If an audience has difficulty in parking, and, as a consequence, arrives late, his or her enjoyment is adversely affected.

Social needs can be understood in a number of ways, but a primary focus is to share ideas about specific topics, such as film or literature. This sharing can create a community of common interest, in particular an online community. In this regard, arts organizations' websites can provide invaluable forums in which an individual can share artistic opinions and experiences with others, as in everyday life it is not easy to find people with similar interests in a particular art form.

Another important aspect of leading processes in management is that its effectiveness and efficiency depends mainly on creativity and innovation. Indeed, creativity is the essence of the arts and entertainment industry (Rentschler, 1998, 1999) and is one of the keys for successful marketing management in small sized organizations, specifically arts organizations (Fillis, 2000; Kao, 1989), which are influenced by demand and supply mechanisms (DiMaggio, 1985), and where creative approaches are an essential factor in generating demand for an artistic product, rather than by utilizing marketing concepts in the pursuit of customer needs.

Innovation does not always involve technology and new products. It can be accomplished through "restructuring an organization, changing manufacturing processes, or adding

services” (Schuster & Dufek, 2004, p.56) when it is sometimes required to fulfill an organization’s mission. For example, innovation can be accomplished by using an organization’s website in order to communicate with the audience, or for marketing research and e-commerce purposes.

Creativity can be an artistic competence (Fillis, 2000) and a managerial skill (Amabile, 1998). It is important to keep the creative spirit through the whole process as managing creative people in arts organizations starts from recognizing that everyone is creative, however, like any human ability, some are better endowed than others. Consequently, artistic leadership thrives on an ethos of recognition and reward (Byrnes, 2003; Rentschler & Geursen, 2003), especially important when working with artists (Fitzgibbon & Kelly, 1997), as leadership skills and effectiveness are always highly prized attributes in human and economic relationships.

The leading role of the arts manager depends largely on an ability to manage creative people, by developing appropriate systems and procedures. Creative people tend to be task focused, rather than process focused (Miller, 2005) by avoiding the distractions of regulation and thriving on the freedom of working within a rational framework (Hill, O’Sullivan & O’Sullivan, 2003). Therefore, in order to meet organizational mission and goals, while at the same time avoiding creative constraint, arts managers have to act as “facilitators, conduits in the creation of cultural products” (Chong, 2002, p.70).

One way of encouraging creativity and innovation is to develop a system that becomes more than the sum of the resources put into it. Therefore, an effective arts manager might be likened to a conductor (Fitzgibbon & Kelly, 1997) whose vision and leadership creates a harmonious blend from the efforts of each musician, whilst providing a sense of achievement to each team member. This analogy makes clear the need for a manager to create a whole entity from individual parts in order to fulfill the organization’s expectations.

Controlling Communication Systems and Budgets

Controlling the management function involves the systematic process of monitoring the work, checking the results against objectives, and taking corrective action when required (Byrnes, 2003). The task of establishing performance objectives, measuring results, comparing the actual outcomes with the objectives, and implementing corrective procedures is a constant

process of controlling the management function (Hagoort, 2000).

Arts organizations face numerous challenges when it comes to controlling management. In an art setting, the controlling process requires measuring areas that may not be as easily quantified as other areas (Dewey & Rich, 2003; Reiss, 1992). In particular, control systems must include effective and efficient internal communication systems, and balanced budgets. Elements that make organizational control work effectively include data and information gathering from the organization's management information system (MIS) (Colbert, 2000). Such information control extends into all areas of the organization and influences problem solving and decision-making.

Many arts organizations using MIS have benefited from collecting the data and information through "accounting reports of expense, bills, and payroll, the box office reports of sales, and the fundraising reports of donors" (Byrnes, 2003, p. 205). However, the exploitation level of the management information system differs largely from organization to organization. It is expected that arts organizations take advantage of the management information system not only for record keeping and data management, but also to create multimedia systems for external and internal use (Hill, O'Sullivan & O'Sullivan, 2003).

These aspects of management can be successfully performed when the appropriate balance is achieved between the internal environment, such as organizational structures, physical resources, human resources, culture, and the external environment like relevant political, social, and economic situations (Drucker, 1999). Management function in an arts organization can be conducted as in any other business, but it requires more devoted contributions, creativity, and innovations in the process.

4.3.2. Audience Development: Developing and Broadening

Audience development is an emerging priority for arts organizations (Pick & Anderton, 1996). "For most artists the audience is an integral part of an artistic experience. Only when the public experiences what the artist wishes to communicate is the creative process complete" (Hill, O'Sullivan & O'Sullivan, 2003, p.25). While short-term success in a particular arts event can be attained through intensive marketing, it does not mean that these achievements have an impact over a longer period of time. Also, long term relationships with loyal audiences do not guarantee success for particular arts programs (Kotler & Scheff, 1997).

Consequently, the integration of audiences is fundamental to the business of artists and organizations, hence audience development is seen as an emerging priority, and a fundamental responsibility, of marketing management.

Audience development refers to the activities of a planned process, which involves building a relationship between an individual and the arts (Maitland, 1997), and includes both existing and new audiences (Rogers, 1998; Colbert, 2002). It encompasses a number of different activities with varied outcomes, such as enhanced access and enriched understanding, appreciation, and enjoyment.

The marketing mix paradigm, which comprises product, price, place, and promotion, is beginning to lose its dominant position (Kotler, 2003; Gronroos, 1997). Evidence suggests this shift has come about due to the emerging importance of focusing on the customer, the need for audience development (or relationship marketing), networking and interactivity (Hayes, 2003; Radbourne, 1999). Therefore, audience development has been driven by a shift in arts management that now emphasizes social and economic outcomes in addition to traditional aesthetics.

Developing an audience has been one of the primary focuses of arts marketing (Rentschler, 1999, 2002) whereby an organization receives support through repeat attendance, purchases, subscriptions, membership, and donation (Radbourne, 1999). Such development requires long term organizational commitment.

Broadening audience groups makes arts marketing management different from other marketing management in that it involves changing the structure and broadening the composition of audiences whilst ideally nurturing greater levels of trust (Urban, 2005; Urban, Sultan & Qualls, 2000) and loyalty among the existing audiences (Chong, 2002). For instance, e-commerce can play an important role in retaining existing audiences by providing loyalty programs for marketing through subscription programs (Tomlinson, 2005a; Tomlinson & Allpress, 2004). Also, audience development is closely related to arts education, arts and cultural policy, and issues of accessibility.

In practice, developing audiences in the arts field is achieved by identifying composition and needs, segmenting existing and potential audiences, and targeting those who are mostly favorable to the offering (Kotler & Scheff, 1997). To satisfy the different groups of audiences,

arts organizations should make efforts to acquire a better understanding of the needs, desires, and motivations of existing, and potential, audiences (Hayes & Slater, 2002). The classification of the audience can be made according to the subgroups of individuals who demonstrate similar characteristics, behaviour, motivations, and attitudes.

From a financial perspective three types constitute an audience: individuals, sponsors, and governments, while Byrnes (2003) states that the constituents of a devoted audience are volunteers, members, and sponsors. Small donors also contribute considerably, while corporate support and government subsidy are also very important sources of revenue. Therefore, it is worthwhile to find different marketing strategies for each of these target markets (Kotler, 2003).

Developing a new audience can cost five times as much as pleasing an existing audience, and it can cost sixteen times as much to bring a potential audience to the same level of profitability as that of the lost one (Hill, O'Sullivan & O'Sullivan, 2003). Therefore, keeping the audience is much more important than customer attraction in terms of effectiveness of arts marketing.

An important point to understand about the particularity of arts marketing is that recently, there has been a growing interest in relationship marketing in terms of audience development. However, while this has impacted on catching and keeping audiences, the emphasis has been placed on developing new audiences and little attention has been paid to maintaining close relationships with those already existing (McLean, 1995). While cost-effectiveness has been the justification of arts marketing (Radbourne & Fraser, 1996), a more appropriate balance between current and potential audiences needs to be achieved.

Traditionally, audiences have been developed through membership or subscription schemes, which have provided links for audiences to arts organizations (Chong, 2002; Kotler & Scheff, 1997). A membership scheme is the provision of a range of products and services with benefits, which are sold by the organization to its members (Radbourne, 1999). Membership denotes a formal and potentially long term relationship, and active members allow for more flexible and secure planning. For example, an organization can comb the well-known classics in order to create new programs, because membership will guarantee a minimum number of visitors to any particular event. In the long term, such harmonious programming will enhance

the image of the organization, and produce more tangible results from box office and other revenues, such as fundraising and sponsorship.

Subscription marketing can be, therefore, used to develop interest into commitment to the organization, resulting in increased involvement. In practice, subscription marketing is a form of sales promotions that encourages advance purchase of blocks of tickets, rather than by single ticket (Diggle, 1984; Maitland, 2004; Trainor, 2004). Subscription marketing, therefore, is an important part of audience development by maximizing existing relationships.

Through the internet, audience development can be more effective and efficient, whilst being less costly. For instance, a membership database can include information such as members' contact details, artistic preferences, and preferred method of communication. It can also be used to publicise special sales, events, and other interesting news. A database can also manage a 'members only section', accessible via password, to provide additional value (Australian Government Culture and Recreation Portal, 2005a). In such ways, a loyal subscriber base is one of the key factors in audience development within arts organizations.

Another benefit of broadening the audience base, is that it brings the arts to more people, which is the common democratic aim of any arts organizations together with the offer of a more coherent experience for the existing audience (Chong, 2002). There are, however, a number of difficulties relating to changing audiences with regard to commercial outcomes. Changes in audience composition are a resistant process and takes time. Indeed, marketing does not address "problems of access for persons with little discretionary income; problems of diversity and survival of art forms without large markets; or indeed, most of the other values with which cultural policy is concerned" (DiMaggio, 1986, p.89).

For arts organizations, broadening the audience as a concept needs to be considered from the perspective of accountability to the community. The combination of an audience development strategy and public accountability is problematic, as widening the base audience has created difficulties for marketing and its true efficiency and effectiveness are in question.

4.3.3. Pyramid Model of Audience Development

From a relationship marketing perspective, recent audience development has tended to focus on incorporating a framework of relationships based on trust and commitment (Werner,

2002; Hayes & Slater, 2002). This approach reflects the types of audiences according to participation and their contribution to the arts organizations and the corresponding proliferation of audience development tasks.

It is important to distinguish between understanding customer satisfaction and loyalty. Customer satisfaction refers to a feeling, or an attitude, of a customer. In fact, customer satisfaction does not imply a causal relationship with regard to any future purchase, as satisfied customers can go elsewhere to make their next purchase. In this sense, satisfaction is behaviour, but loyalty is based on relationships that come from the conscious decision of a customer to make repeated repurchases from an organization or brand (Odgers, 2004). This is in line with Customer Relationship Management (CRM) that can be defined as the use of a wide range of techniques, including marketing, research, communication, service tailoring and pricing (Russell-Jones, 2002, p.7). CRM is not a new concept, but has been rediscovered as a major tenet of customer retention. Broadly, CRM covers “the identification of a consumer life cycle and determination of a value for consumers” (Schuster & Dufek, 2004, p.123), and the object being “to create and sustain a customer-driven culture by focusing on the total customer experience” (Russell-Jones, 2002, p.13; Seth & Seth, 2005). Such a consumer centric business philosophy enables arts organizations to identify, build stronger relationships with, and retain, the best customers.

The pyramid of audience development is a powerful visual symbol for strategic approaches (Chong, 2002). Arts organizations provide incentives to promote individual’s motivation to enhance their rate of contributions. Once a suggested donation has been made, the donor belongs to a category that the arts organization should seek to cultivate. Based on the growing interests and solid relationships, there are a number of different forms of the pyramid model of audience development, however, the underlined concept is to introduce as many new customers as possible, and then develop their loyalty to the organization. This is in line with relationship marketing, which is to retain customers, gain their confidence, and have them for life (Radbourne, 1999). The relationship is transient, based on some normative attachment through identification and involvement such as a fan club (Varey, 2002b). In arts marketing, the relationship with the audiences is the core element, exchanging mutual benefits (Hayes, 2003).

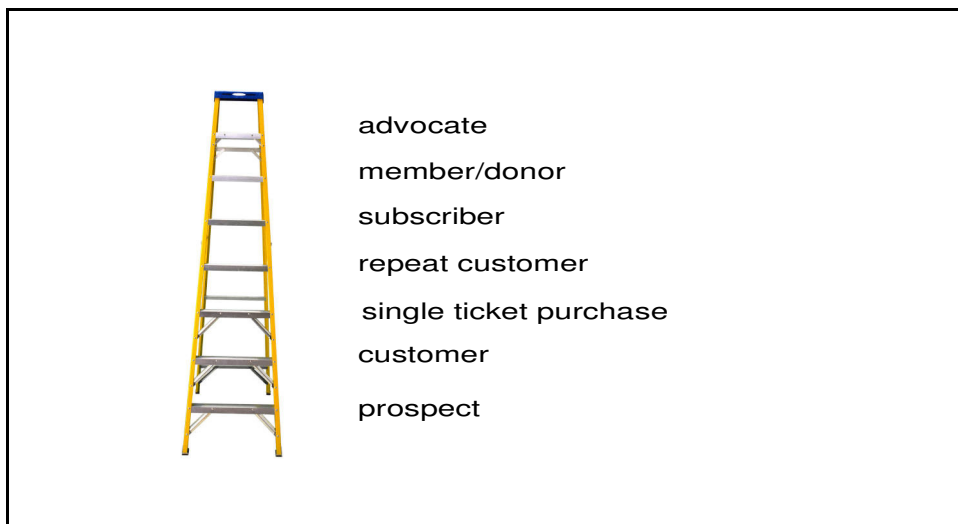
In order to understand the strategic process of audience development further, it is useful also to look at the loyalty ladder proposed by Radbourne (1999, pp.4-5), as shown in Figure 4.3.

This illustrates varying degrees of loyalty, the potential movement from lower to upper levels among the key audience groups, and specifies the characteristics of mutual relationships.

Apart from the audience classified as prospective, which is hostile to the arts, other types of audiences have participated in the arts, with some differences of degree. Once audiences have participated, they are engaged in building relationships described in the Figure, from an arts marketing perspective. Due to the cost and efficacy of marketing, potential audiences are often excluded from active audience development marketing.

Figure 4.3

Relationship Marketing in the Arts: Loyalty Ladder



(Radbourne, 1999, pp.4-5)

One interesting point in Figure 4.3 is the single ticket purchase audience. Recently, with changes of life style, there is an increase on a growing single ticket purchase, often without booking or pre-ticket purchase (Colbert, 2000). Such movement is presented in Figure 4.3. The types of repeat customer and subscriber are engaged mainly in frequent participation and are likely to be influenced positively by active promotion. The two highest levels of audiences are member or donor, and advocate. They represent only a small number, but their contributions constitute a large part of support for the organization by donation or by providing services as volunteers. In particular, an advocate customer acts like a member of the organization in terms of promoting the product and organization. In this sense, loyalty is a primary goal of relationship marketing (Sheth, Mitta & Newman, 1999; Sheth & Parvatiyar, 2000).

As with the advocate who actively promotes an arts product, or organizations as relational partners, the economic attractiveness of retaining existing customers lies in their positive communication by word-of-mouth, defined as all informal communications between a customer and others concerning evaluations of goods or services, which includes “relating pleasant, vivid, or novel experiences, recommendations to others, and even conspicuous display” (Anderson, 1998, p.6). Especially because personal communication is viewed as a more reliable source than non-personal information (Sheth, Mittal & Newman 1999), word-of-mouth is a powerful force in influencing future buying decisions, particularly when the service delivered is of high risk for the customer, such as the arts.

Table 4.2

Relationship Marketing in the Arts: Loyalty Ladder

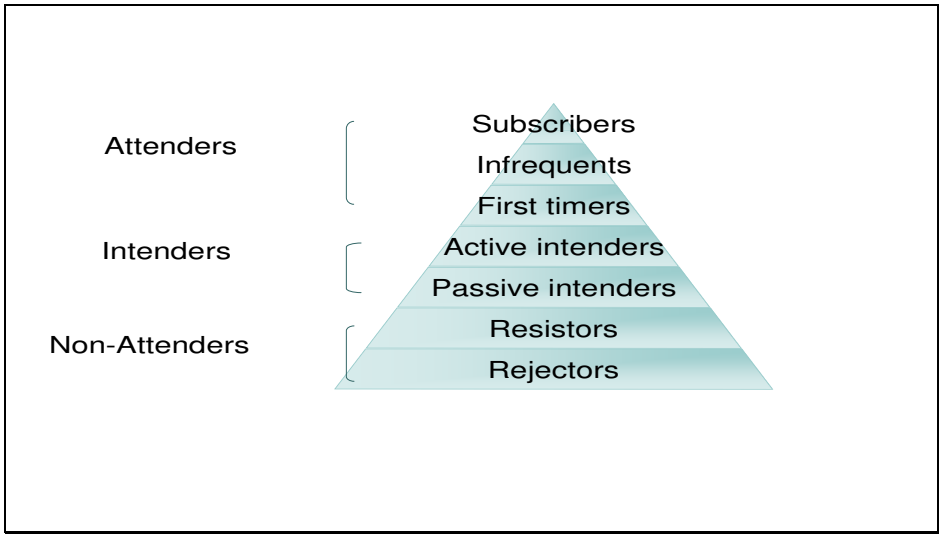
Advocate	<i>Motivation Interdependence Fulfillment of promises</i>
Member/donor	Satisfaction of social and cultural needs Shared risk Trust Commitment Development Loyalty
Subscriber	Customer service Interaction Mutual knowledge Shared values Incentives
Repeat customer	Cultural and social influences Social exchange (participation, personal experience) Financial exchange
Single ticket purchase	Promises and expectations
Customer	Entertainment, enjoyment, stimulation, service
Prospect	Information, interest, sell, raise awareness (marketing mix)

(Radbourne, 1999, pp.4-5)

Figure 4.3 comes from Table 4.2. Initially, audience classification provided in this Figure was in the form of the table in conjunction with associated marketing objectives, shown in Table 4.2. This approach reflects the types of audiences according to participation in the arts, and contribution to arts organizations and the corresponding spectrum of audience development tasks.

Another model of audience development was provided by *Test Drive the Arts: North West Project Report* in 1999 (McIntyre, 1999), as shown in Figure 4.4. This report provides an evaluation of the Test Drive: North West audience development project commissioned by the Arts About Manchester organization. The existing audiences are subscribers, infrequent, first timers, and potential audiences are active intenders and passive intenders. Other categories of audiences are resistors and rejecters, who do not want to attend the arts.

Figure 4.4
The Pyramid Model



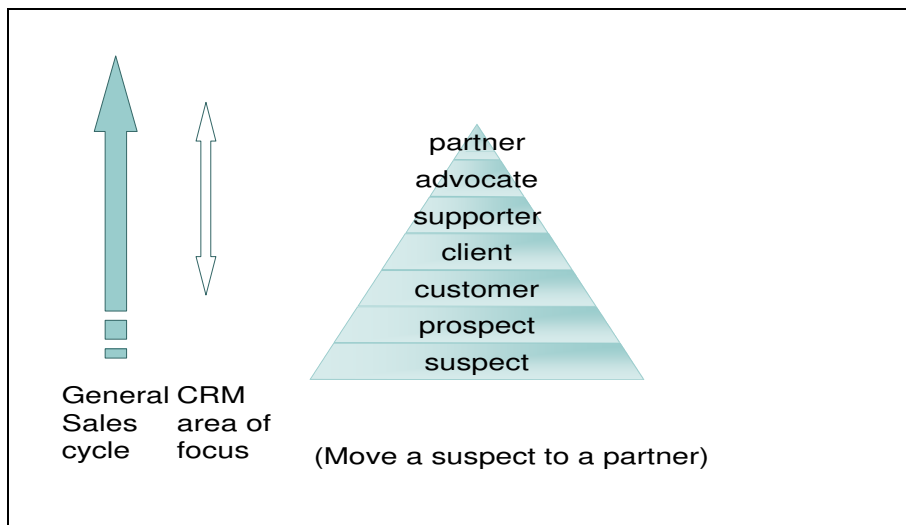
(McIntyre, 1999, p.11)

According to the model suggested in Figure 4.4, apart from resistors and rejectors, all other types of audiences want to attend the arts if the barriers to attend are removed. Between attenders and non-attenders, there are a significant number of active and passive intenders. From an arts marketing perspective, they are open to persuasion to convey positive reason to attend, apart from reducing the barriers. In practice, for short term marketing, which is affected mainly by cost-, these types of audiences are excluded. They are, however, considered as categories of audiences for broadening the profile of arts audience.

Another pyramid model, Figure 4.5, shows that “long-standing customers move from being customers to being partners” (Russell-Jones, 2002, p.15). According to the level or degree of loyalty the audience has to the arts organizations, they can bring increased transactions, other people, become advocates of organizations or arts products.

Figure 4.5

Relationship Management



(Russell-Jones, 2002, p.15)

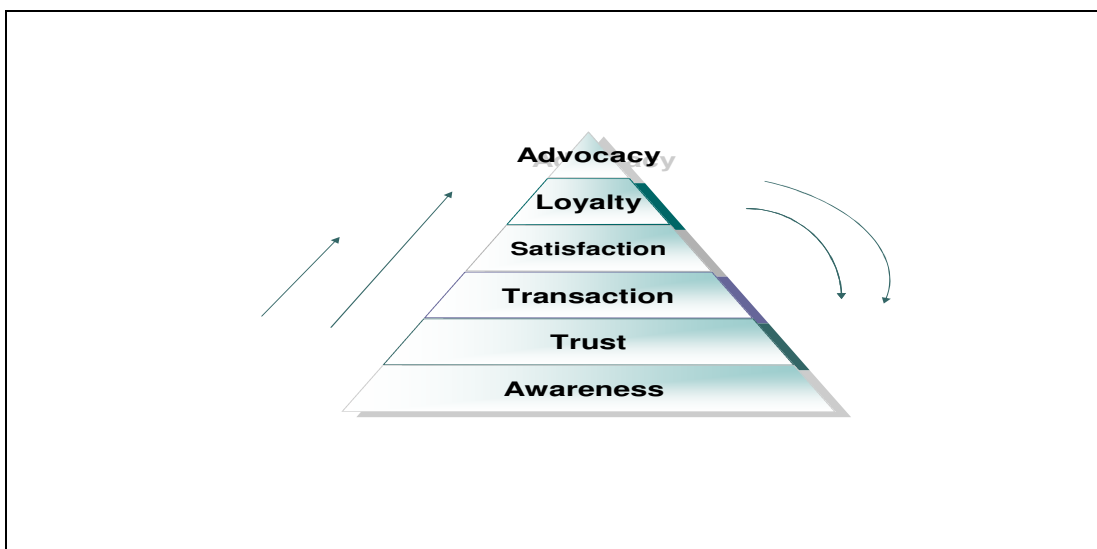
In Figure 4.5, partner audience appears on the top of audience development. Indeed, for arts organizations, audiences are more than customers, and a highly developed audience relationship is similar to a partnership exchanging benefits and values (Diggle, 1994). The three upper level customers take a large part of contributions, representing long term relationships.

A long term relationship is an important challenge for arts management in arts organizations. Given the characteristics of arts products, consumed according to the experience and taste of the audience, building long term relationships ensures their existence. The more they consume the arts, the more they get motivated for the next consumption of the arts. Customer loyalty increases the economic attractiveness of existing customers, therefore loyalty is a primary goal of relationship marketing, and is sometimes even equated with the relationship marketing concept itself (Robinson & Etherington, 2006; Sheth & Parvatiyar, 2000).

In terms of the steps of loyalty, they are from awareness through trust or transaction, satisfaction or loyalty, and to advocacy, as shown in Figure 4.6 (Russell-Jones, 2002). Moving a customer rapidly up through these levels is the main objective of customer relationship, then maintaining them in the loyalty level to which they have progressed and then encouraging them to move into the advocacy level. Acquisition of ability to enjoy the arts is necessary in building initial relationships, and the retention comes to keep them to further develop the relationship (Russell-Jones, 2002).

Figure 4.6

MORI Excellence Model



(Russell-Jones, 2002, p.19)

As seen in different types of audience development models, the terms and classifications of audiences are slightly different from figure to figure, but the main concepts are the same. All models aim to consolidate the relationship with the existing audiences, which provides a consistent support base. As mentioned before, maintaining the existing audiences costs much less than developing new ones, therefore, as the effectiveness of arts marketing is measured mainly by cost, subscription marketing is a fundamental means of audience development from both the transactional and the relationship marketing perspectives. Overall, the quality and longevity of such a relationship depend basically on the arts marketing management of arts organizations.

4.3.4. Arts Education

As indicated earlier, the arts organizations differ from other organizations in their characteristics and objectives, in that they should fulfill an accountability to society in addition to delivering artistic leaderships. Whether the arts organizations are for-profit, or not-for-profit, they should deliver social missions in addition to possessing cultural and artistic values. In this regard, it is important to bear in mind that one of the most valid arguments for government subsidy to the arts is that it is a way of educating the public's taste and that the public would benefit from a more sophisticated taste. Arts organizations should take into account their role as educational institutions.

Much research confirms that arts and cultural involvement is closely related to educational attainment. Audience participation in the arts involves the three distinctive processes, such as arts education, participation in performing works, and attendances (Diggle, 1994). Each process is significant and impacts on the quality of audience participation, and then on the transaction and experience process. Arts and cultural consumption, such as attending performances, is a consequence of the consumers' previous contacts with the arts, in particular through arts education (Bourdieu, 1984). According to Bourdieu (1977), arts is a sophisticated cultural code that needs to be learnt, because a work of art is meaningful only to those who had access to the relevant codes, and possess the cultural competence to appreciate it. This ability is an essential part of what Bourdieu (1984) called "cultural capital" (p.2). Therefore, without arts education, audience development marketing strategies, such as free entry, might possibly amount merely to false generosity.

Arts Education as Long Term Audience Development

UNESCO (2006a) defined arts education as "arts as a learning tool and method," and that "art teaching relates to the practical and fundamental teaching of the various disciplines, to stimulate students' critical skills and sensitivity, and to build their cultural identity on a tangible basis" (at <http://portal.unesco.org>). This definition emphasizes the interdisciplinary aspect of the arts (Ruiz & Pérez, 2006). In particular, a deep understanding of the arts forms enhances an appreciation of the arts and the central activity in arts education should be production (Jackson, 2003). This study uses the term arts education as music, dance, theatre and the visual. Accordingly, arts education should include aesthetic perception, critical

evaluation, and an understanding of the cultural and historical influences of art as an important part of the general curriculum (Kotler & Scheff, 1997).

Learning artistic skill or understanding requires a great deal of time and patience, so that ultimately it becomes an important part of the learner's behaviour or life habit. For example, previous involvement through music education affects the degree and quality of artistic appreciation, because the appreciation of music requires some involvement from the listener. On the whole, the process of viewing, making, and enjoying arts helps to improve the quality of life with the end result cultivating an artistic interest.

Table. 4.3

Level of Depth of Product Knowledge for Classical Music

Product class	Product form	Brand (live)	Feature (live)	
Classical music	Live	BBC Orchestra	Baroque	Composer
	Radio	Philharmonia	Contemporary	Conductor
	CD	South Bank	Opera	Orchestra
		Wigmore Hall	Chamber	Soloist
			Choral	Programme

(Kolb, 2000, p.132)

As shown in Table 4.3, the degree and levels of artistic experience vary according to the “knowledge of audiences” (Kolb, 2000, p.131). According to Kolb (2000), existing and potential audiences are subject to attending arts events according to their level of barriers to attendance. Communicating messages of artists to the audience requires therefore a recognition of the barriers to effective access and entry (Chong, 2002). In summary, learners of the arts may become core audiences who demonstrate a long-standing interest and consider them to be vital elements in their lives.

Long term Arts Marketing: Arts Education

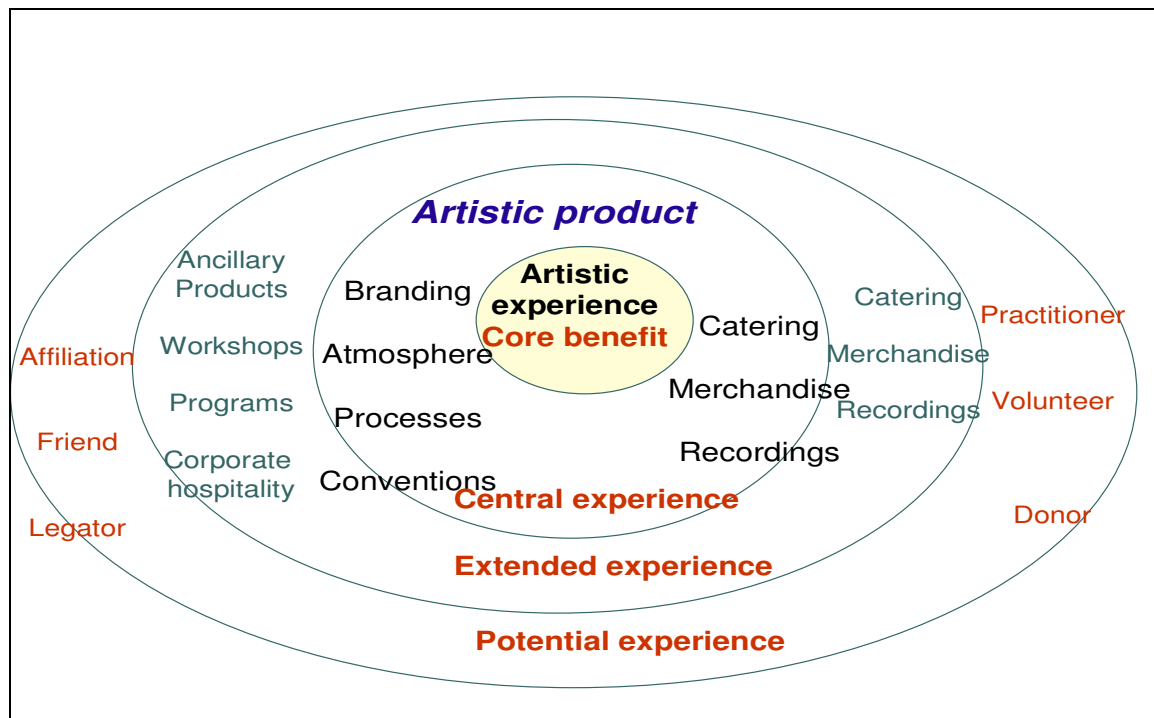
Arts market mechanism requires interpreting the arts on the basis of an artist's terms, and it requires a long-term view (Bourdieu, 1977; Fillis, 2002). Audiences participate mainly in artistic performance through their aesthetic interpretation (Charters, 2006; Wagner, 1999). In some respects, arts education constitutes a particular aspect of arts marketing as a kind of social marketing, thereby, providing people with models and insights into the work of artists.

Arts marketing acts as an agent of change in the audience that affect the perception, attitudes, and awareness of the audience for the arts organizations. In general, the attendance decision can be made based on three elements: features, benefits and value of arts products, and experiences. When the audience is unfamiliar with the arts products, a change of attitude is particularly difficult to expect. Even strategic approaches to the audience through active marketing can produce a negative reaction (Kawashima, 2000). In contrast, arts marketing through arts education generates more positive attitudes toward the product and ultimately increases arts product consumption.

In relation to promotion, which acts as an agent of change, arts education affects the audience in terms of their perception, attitudes, and awareness of the organization. Promotion also involves the adjustment of consumer attitudes by turning indifference into desire, or transforming negative perceptions into positives (Colbert, 2000; Kolb, 2000). In summary, promotion generates positive attitudes toward the product and ultimately improves products sales.

Figure 4.7

Four Levels of Product in the Arts Experience



(Hill, O'Sullivan & O'Sullivan, 2003, p.120)

In order to influence the decision of audiences, the arts organization must provide arts education into the features of the arts products. After understanding has been attained, it is necessary to help audiences recognize the benefits of participation (Kolb, 2000) and to discover if the artistic experience reflects their personal values. The benefits of the arts experience are illustrated in Figure 4.7.

The necessity of educating the audience is apparent in arts marketing (Battye & Ntangaare, 2006; Bergonzi & Smith, 1996).). The knowledge required to appreciate the arts ranges from the features of the arts products, benefits, and personal value, the acquisition of which can be achieved through assimilation into the life of the individual over time. In addition, the arts are experience goods that necessitate consistent contacts (Kolb, 2000). “People are creatures of habit” in that they require to be educated into new consumption (Seth & Seth, 2005, p.122) consequently, art promotion is considered as a short term marketing strategy while arts education is regarded as the best long term marketing strategy.

Many empirical efforts to study the determinants of participation in the arts have demonstrated that adult attendance at arts events is influenced by adolescent exposure to the arts, educational attainment, and current income (Bourdieu, 1984). The research shows that the arts consumer has a higher than average income and level of education. However, fans of the popular arts have a lower level of income and education (Hill, O’Sullivan & O’Sullivan, 2003; Colbert, 2000). As a result, to enjoy high culture art products, it is necessary to have a certain degree of previous experience and academic knowledge (Bourdieu & Haacke, 1995).

According to Kotler and Scheff (1997), the impact of arts education on audiences has been demonstrated to be the most important predictor of arts creation and consumption compared to socio-economic status, race or ethnicity, and gender. In addition, the level or background in arts education impacts on the type of performance and/or venue choices made by organizations (Hill, O’Sullivan & O’Sullivan, 2003).

Culture scholars, such as Bourdieu (1984), DiMaggio and Useem (1978a, 1978b) argued that introducing marketing to the arts and culture field accelerates the divisions between groups of people, leading gradually to institutionalized social inequality. In this regard, arts education introduced as part of art organizations’ missions, leads to the democratization of arts and culture. In some respects, this issue relates to the broadening audience profile of social status, which, in turn, constitutes another reason to support the arts. Propagation of arts

education will therefore ensure audience growth, resulting in larger funding opportunities for generations to come. For these reasons, many arts organizations consider education to be one of their prime objectives, and are often found in the category of educational institutions (Kotler & Scheff, 1997). The classical dissemination classifies arts institutions, such as universities, as 'high mass education institutions' (Chong, 2002; Diggle, 1994).

In practice, the role of the arts organization as the supplier of arts education raises a number of difficulties for them in fulfilling their mission. The effort to attract young audiences may involve a reduction in the organization's current profit. In the short term, arts education, used as a means to develop future audiences, is costly, and such education does not bring an immediate increase in audience numbers (Diggle, 1994). Therefore, arts education as practiced by arts organizations should be considered differently from traditional marketing practice in other businesses.

In the long term, arts education by arts organizations can generate, however, a result beyond normal expectations, as many researches have reported (Field, 2005; Hayes & Slater, 2002)). When learners are in a more secure position, both financially and socially, they may have more leisure time and income by which to pay higher ticket prices, and, eventually to make contributions or donations, which may result in an eventual increase in the audience base. Arts education, as a long-term strategy for arts management, is the most efficient way of introducing new people to the arts, thereby ensuring future audiences (Bergonzi & Smith, 1996). Hence, in combining talents and resources, arts organizations are well placed to provide arts education, and this makes them different from other organizations.

4.4. Summary of Chapter

This chapter has reviewed a range of selected literature on arts marketing management. Particular aspects have been identified and their significance clarified in order to provide a common basis for understanding the research. The literature on particular aspects of arts marketing and its evolution has identified an area of creativity in business, which has evolved in response to management changes. Arts marketing research has revealed the need to introduce and develop this activity with regard to the internet, specifically through the website. Studies of arts management and arts organizations revealed particular aspects of execution by way of traditional management systems, however, intrinsically different

management systems were developed as an adjustment to a gradual recognition of the particularities of the arts.

Alongside important arts management tasks, this chapter addressed audience development and arts education as short and long term marketing strategies. It also established that arts management requires a thorough understating of the arts as products and the audience in terms of their status and experience, and it reviewed the various strategic marketing approaches designed to retain existing audience and to develop new ones.

Arts education was addressed in respect to long term audience development, and this was seen as a major task for arts organizations. The unique value of arts education was presented to demonstrate its impact on experiencing and consuming arts for the life time of individuals and the place of arts education in engendering new approaches in the digital age was acknowledged.

Chapter 5. Arts Organizations' Websites: Interactivity and E-Commerce

5.1. Overview of Chapter

This chapter examines arts organizations' websites, focusing on interactivity and e-commerce in order to suggest an online and offline integrated arts management. The first section provides an overview of the core literature relating to the internet. The second section investigates the introduction and operation of the website by arts organizations as an online and offline integrated arts management. Now that online and offline technology has been incorporated into the contemporary consumer's behaviour, an audience-oriented arts management needs to be reflected, not only in the arts venue, but also in their websites.

The chapter will then proceed to a description of how an organization should take full advantage of its website focusing on the particular aspects of online communication, specifically interactivity in online communication environments. One of the focuses of this study is mainly on the communication function of interactivity with the audience through the internet, in particular the website (Sands, 2003), and how it helps to enhance participation. The last section explores how arts organizations can better exploit e-commerce in the website and audience consumption to coordinate an online and offline integrated model for arts management, and ultimately to meet the challenge of an ever-changing arts scene. The ensuing examination of arts marketing management via relevant websites should, therefore, be of value to arts organizations as well as to audiences.

2. Internet

The growing importance of arts and culture as an industry has been boosted, in particular, by "informational, global and networked" development (Flew, 2002, p.1). Nowadays, the internet is one of the most important influences on arts and culture, as it is with other areas of contemporary life. The internet engenders a new era of experiencing the arts (Newsom & Haynes, 2005) and it comes close to being a mass medium for the transmission of information and the arts, in particular popular arts in the form of entertainment (Vogel, 2004). Today, the internet impacts almost all areas, and the arts world is no exception.

The internet is the largest computer network in the world, and is considered to be the network of networks, consisting of “a complex set of networks that spans the world” (Chaudhury & Kuilboer, 2002, p. 92). It has a number of characteristics. In particular, it is under-structured and anarchic, because it has a huge open network structure with no central control, in spite of the endeavours of important providers such as Microsoft (Benkler, 2000; Howlett, 2005; Wouters & Gerber, 2003). The user can connect to, and disconnect from, the internet wherever they are and whenever they want. It can be interactive, in that it connects one place to other places simultaneously (Chan & Lam, 2005). Such flexibility has had a major impact on the way the majority of organizations do business, communicate with the customer, entertain the public, retrieve information, and even educate people.

The origin of the internet can be traced back to the 1960s and the need for a decentralized information system by Advanced Research Projects Agency (ARPA) for the Department of Defence in the USA (Cerf, 2005; Wilson, 1986). In collaboration with several educational and research institutions, ARPA created the first version of the network that formed the basis of the internet today (Anderson, 2005; Liu, 2004; Rheingold, 2000; Stolley, 2004; Tennenhouse & Wetherall, 2002). In this regard, it was designed initially to provide a communications network for the USA Defense Department (Lewis & Luciana, 2005). Thus, it created an important facility that has impacted on the way people communicate for a multitude of purposes, both transactionally and non-transactionally.

The internet became available to a mass audience with the invention of the World Wide Web (WWW) in 1991. This merged a network of websites and Hypertext markup language (HTML) that links information together. HTML is “the base code used to write web pages, and viewable by web browsers” (Ledford, 2006, p.228). The WWW is characterized by “its ubiquity, global reach, interactivity, decentralized and hyperlinked structure, and multimedia format” (Weare & Lin, 2000, p.272). What makes the Web different from the internet is that the WWW is a non-figurative space of information, but the internet is a network of networks, connecting cables between computers. In fact, the WWW is a huge collection of information that made the internet useful because the user is mainly interested in information (Ackermann & Hartman, 1999; Coyne, 2005; Jones, 1999). At the hub of information technology, the WWW has simplified and democratized the internet, and has become the most representative communication medium in the world today.

Apart from new technologies, globalization is one important factor that accelerates the use of the internet (Anderson, 2005; Buehler & Trapo, 2001; Madden, 2004; Smithsonian Institution, 2001). Indeed, the globalization of economies and telecommunications has seen a parallel explosion in global cultural activity, expanding, deepening and transforming ideas of the role of culture in society (Appadurai, 1996; Arts, 2005). Consequently, the internet has accelerated the globalization of arts and culture. For those who advocate wider access to the arts rather than “art for arts’ sake”, globalization promotes the arts into being one of the most “resourceful tools in addressing educational, social, cultural, political and economic development issues” (Navaie, 2004, p.163). From that point of view, globalization has reduced economic and cultural barriers and led to cultural uniformity (Cowen, 2002; Lovejoy, 1997).

With regard to the internet, globalization is not only a new opportunity, but it is also a threat, which creates greater competition in the arts sector (Garber, Franklin & Walkowitz, 1996; Nudler & Lutz, 1996; Moss & DeSanto, 2002; Radbourne & Fraser, 1996; Shiva, 1996). This means that arts organizations should be managed both at the national and international levels.

As indicated before, from its inception, the internet has been a prime communication facility. Indeed, it provides the arts world with another space in which to communicate with its audiences. In contrast, the arts provide a significant quantity of material to attract internet users (Miller, 2004; Shiva, 1996). To understand the interdependent role of the internet and arts, it is important to understand the “rules of the road” that shape the arts such as in books, music, film, games, or theatre, which are adapted in other forms of arts and entertainment and resulted as other independent products (Vogel, 2004, p.296). Such multiple uses for different art and entertainment forms are called “one-source multi use” by Samsung Economic Institute in South Korea (2004). The internet has changed the way audiences experience the arts in contemporary society. Access to the internet correlates with the access to arts and culture, with fewer limits of time and distance. The internet and arts sector are combining to enhance their significance further through creative industries. Such an interdependent relationship has the synergetic effect, of expanding the importance of the arts, culture and the internet in contemporary society.

From its beginning, one constant aspect of the internet has been its expansion of access to a growing number of users throughout the world (Benkler, 2000; Lewis & Luciana, 2005; Shneiderman, 2000; Young, 2004). Its importance has further increased with the

development of broadband technologies (Bennett, 2005). While its users are not yet representative of the general population, the internet's rapid growth opens up important territory for arts organizations. As a result, there is an enormous potential for arts organizations through audience development spaces.

In developing an online presence, the user profile must be taken into account. In marketing the arts, the first task consists of knowing the audience, and such a principle applies in arts marketing both in an online and offline setting. The audience focused operations of websites need to be considered to satisfy audiences. In fact, major factors likely to influence the future expansion of the internet in the arts field are the extent to which internet customers and arts audiences have similar characteristics (Shiva, 1996; Vogel, 2004). In general, income, education and age are the major factors characterizing the internet user. In particular, internet customer profiles in OECD countries are a high level of education, high income, and youth (Boase, Chen, Wellman & Prijatelj, 2002; Chen & Wellman, 2003). One notable and interesting difference, however, is the young age profile of internet users compared to the generally assumed age profile of arts audiences (National Endowment for the Arts, 2002a). These profile characteristics are significant in indicating the necessity of using the internet as a medium for audience development.

In current technologically driven market, the internet is one of the most efficient and effective mediums for enhancing communications with audiences for arts organizations. The internet provides unprecedented sources of information for the exchange of ideas, with its massive information base and its multiple conveniences reducing restrictions of time and space (Cowie, Nicol & Ogielski, 1999; Jones, 1994). In particular, two-way interactive communication makes the internet a major communication channel to enhance audience understanding of arts organizations (Newsome, Turk & Kruckeberg, 2004). Consequently, arts organizations can use the internet to facilitate and speed up audience communication (Andreasen & Kotler, 2003).

In addition to it being an interactive communication medium, the internet is also the exclusive vehicle for e-commerce (Kodaganallur, 2006). It eliminates the significant infrastructure costs of private data communications networks and enables even small companies to participate in e-commerce. E-commerce improves efficiency with its reduced transaction and search costs, increased competition and streamlined business processes.

For business, the internet is not only a powerful tool of communication, but it is also one of the most effective and efficient marketing channels in the world (Silverstein, 2001; Kotler, Jain & Maesincee, 2002). In general, the choice of channel determines how, and how well, a message reaches the target audience. In fact, one of the most particular set of capabilities of the internet is its online channel of distribution and communication in marketing (Kotler, 2003).

Table 5.1

Artists, Musicians and the Internet: Summary of Findings

32 million Americans consider themselves artists and about 10 million of them get some kind of compensation for their creations and performances.
American artists have embraced the internet as a creative and inspiration-enhancing workspace, where they can communicate, collaborate, and promote their work.
Notable numbers of artists say the internet has been a boon to their Marketing efforts.
For some artists, the internet has had a helpful social impact as they network with other artists, communicate with their fans, and stay in touch with friends when they are on the road.
Artists are divided, but not deeply concerned, about the file-sharing that happens online. They want control over their creations, but most do not say internet piracy is a big threat.
Artists think unauthorized peer-to-peer file-sharing should be illegal, and most would go after the companies, rather than individual file-sharers.
Artists are split about what constitutes fair use of digital material.
Online artists are also active consumers of media content online. But those who download files say that, if they get content for free, they usually support the artist or author in other ways.

(Madden, 2004)

The internet is often characterized as one of the most important challenges to the arts people because the sheer volume of function and technique erodes established methods of arts management. A national survey (see Table 5.1) in the USA, the internet’s impact on artists,

confirms that they consider the Web to be a tool to create, promote, and sell work of art (Madden, 2004).

An accurate and thorough evaluation of the environment is a starting point for successful strategic management (Madden, 2001; Kotler, 2003). As a result, the internet, which is one of the most eminent challenges, should be considered as an opportunity rather than a threat in arts management. It comes to arts organizations as a mainstream tool to business success, by providing a channel of contacts with audiences in order to maintain and expand their place in the society.

5.3. Arts Organizations' Websites

With the introduction of new means of non-transactional and transactional interactivity and e-commerce through the internet, the dominant development of marketing is shifting from the exchange of products towards service, interactive communication, and a consistent relationship (Vargo & Laush, 2004). Arts markets have become increasingly hostile and competitive, and arts organizations have faced more challenges because of the advent of computer technologies that allow for more interactive experiences. In order to accommodate new technology, arts organizations have to address various issues with respect to marketing. There is a need for them to understand how to achieve a better performance through their communication efforts in order to survive and succeed,

The digital revolution has necessitated the adoption of very different principles than have been applied over the last 100 years as a whole new set of capabilities is potentially in the hands of consumers (Kotler, 2003; Seth & Seth, 2005). According to Drucker (1973), any business has two basic requirements, "marketing and innovation" (p.32). Therefore, arts organizations need to ensure their traditional and fundamental commitments to the community as cultural institutions and to consolidate their roles both in the real, and the virtual, environment (Bennett, 2005; Tomlinson & Allpress, 2004; Hagoort, 2003; New York Foundation for the Arts, 2001; Shiva, 1996). In this regard, this section examines the necessity of introducing and developing websites for the purposes of audience development, with special emphasis placed on technological innovation and communications with audiences.

5.3.1 Changes in Society and Marketing Innovation

Major changes in the arts reflect the profound cultural shift that characterises contemporary society (Cowan, 2002; Cooke, 2004), which, in turn, is altering the way arts organizations approach marketing. Furthermore, recent changes in economies and technology have often kindled resistance to change in arts organisations (Varey, 2002b). Nevertheless, the limit of these changes, associated as they are with a proliferation of new technology, is difficult to anticipate. Therefore, to avoid further resistance, all the various aspects of change need to be considered, in particular, the use of online and offline systems, in order to create an integrated arts management strategy.

In order for changes to be made in established organizations, generally three conditions are required:

- enormous external pressures;
- people within the organization who are strongly dissatisfied with the status quo; and
- a coherent alternative embodied in a plan, a model, or a vision (Hanna, 1998, p.66).

It is the first condition that presents the greatest challenge to arts organizations in that organizations should create a solid internal and adaptable culture in order to transform procedures and benefit from the opportunities that change always brings (Chan & Swatman, 2000; Zairi, 2001; Duggan & Devenery, 2000; White, 1997). In this regard, changes can be introduced as a process which incorporates the innovation in addition to communication channels, time and a social system (Smith, 2006).

Today, consumers have become less deferential, more practical and judicious, and more aware of the alternatives available. With the emergence of the internet, they are better informed, make more decisive choices (Kotler, 2003; Murphy, 2000; Solomon, 2005), and are more often the initiators of contacts, with the company (Seth & Seth, 2005). Furthermore, for effective marketing, there is an eminent need to improve communication quality with the customer (Smith; Lewis & Massey, 2006). Therefore, arts organizations are constrained to be more responsive and responsible to their audiences.

There is also a convergence of contributing technologies and arts that has created further changes in consumption, which has had a huge impact on artistic activities. For instance, the

consequences of the mp3 file on the music industry might be compared to the historical repercussions of printing on the book industry (Cowen, 2000). The competitiveness of arts products, apart from for their aesthetic quality, has also increased vastly with the advent of new technology. In particular, the main reason for this success is the emergence of the internet as a supremely cost effective medium, which, by generating a greater understanding of the arts through communication and the dissemination of fresh values, has caused a paradigm shift. The arts is ideally situated to take advantage of new technology as both a resource and as a means of doing business, although increased competition might be seen as either opportunity or threat, depending on the perceptions of arts organizations and the artist.

5.3.2. Changes in Economics and the Website

Many arts organizations have set-up websites, which have evolved significantly to become an essential part of marketing management (New York Foundation for the Arts, 2001). Websites are no longer simply a peripheral addition to how an organization presents itself, they now enhance customer loyalty through feedback, provide status information and loyalty programs, and help desk services. Therefore, arts organizations need to allocate adequate resources, people, time and money to their development and upkeep (Tomlinson & Allpress, 2004). As a consequence, websites should become independent arts venues.

In order to support emerging new media, it is necessary to adopt a strategic approach (Coyne, 2005; Lovelock & Wirtz, 2004). In particular, organizations need to be aware of the characteristics and demands of the audience by integrating what is known about how people navigate the company webpage, and also to be aware that its efficacy lies mainly in informing the audience that this is where marketing and mission come together.

There is a need for arts organizations to identify performance measures that will assess the effectiveness of their websites. In addition to transactional outcomes, which need to be measured to ascertain results over certain time periods, other outcomes, such as aesthetic leadership, arts educating, contribution to the community, and communicating quality with audiences, need to be evaluated in order to judge success (Evrard & Colbert, 2000).

Difficulties in assessing a website's impact often stem from a lack of conviction and poor usage, therefore, for a better understanding of their efficacy, arts organizations need to take a strategic view of their own sites, based on already established management principles.

Chan and Swatman (2000) pointed out that the reality of the world has its particular meaning to construct harmony between online and offline market environment (Duggan & Devenery, 2000). The principle elements of traditional arts management need to be present in the organizational website, as well. For instance, maximum profit is not the ultimate goal for arts organizations in the ‘virtual’ environment, just as it shouldn’t be in the ‘real’ world. Therefore, arts management via the website is similar to arts management in the real world.

At present, few institutions think of using the internet as an alternative to an onsite visit. The current emphasis is on offering information at a glance prior to making an actual visit to the venue (Kolb, 2000; Chong 2002). Regardless of their actual uses, the increasing introduction of websites by arts organizations gives the ground of searching for and exploring them for more practical reasons other than audience development (Bennett, 2005). As a process of innovation, arts organizations should take into account the strategic view for website operations based on online and offline integrated arts management.

5.4. Arts Organization Websites through Interactivity

This section examines the effect of interactivity on operating the website. Most recently, the notion of interactivity, which relates mainly to communication quality with the audience, has attracted increasing interest within the arts business world, especially in the context of audience relationships. In this section, special emphasis is placed on audience relationships by means of interactive communication via websites.

5.4.1. Interactivity versus New Media

The term interactive is often considered as a synonym for new media, such as the WWW (McMillan & Hwang, 2002). In fact, interactivity is mainly enhanced by new media, and it does constitute its principle advantage (Peppers & Rogers, 1993, 2004). New media is the plural form of medium, which is defined as “some material or technique used for communication” (Bennett, 2005, p.7). Also, new media is based on the paradigm of computation that enables information to be easily transmitted, compared, and transformed. The term ‘new media’ comprises all types of interactive multimedia technologies, and describes the technological developments affecting the creation of screen based media, as well as referring to new delivery platforms. As shown in Table 5.2, new media provide a very rich communication experience compared to other media.

Table 5.2

Communication and New Media

Communication	Print	Radio	Television	<i>Internet</i>
Portable	yes	yes	recent	recent
Visual	yes	no	yes	yes
Auditory	no	yes	yes	yes
Real time	no	yes	yes	yes
Motion	no	no	yes	yes
Uses other media	no	no	recent	yes
Two way	no	no	no	yes
Interactive	no	no	no	yes

(Bennett, 2005, p.11)

As a matter of fact, the passive, but dominant, television medium has been supplanted by network computers, which have become the new dominant medium (Hawkins, 2000, p. 151). New media have impacted upon every aspect of daily life, creating cultural, social, political and economic change as digital technologies have become more powerful and affordable at every user level in digital networks and in product offerings (IBM Business Consulting Services, 2003). In addition, new media is closely related to the cultural objects and examples in terms of all forms of computing, or service offerings, such as education and the arts sectors (Bhattacharya & Bolton, 2000).

In particular, interactivity provides a unique characteristic, which traditional mass media does not offer through multimedia. In the mid 1980s, Rafaeli (1988) noted some of the common conceptions about interactivity in that it is commonly considered to be “a natural characteristic of face-to-face conversation” (p.110). Many forms of interactivity can be implemented using different communication media, and it is also present in the operation of traditional media, such as talk shows on radio. As stated by Rafaeli and Sudweeks (1997), interactivity is the characteristic of a communication setting.

Interactivity on the internet has a long history of research across numerous areas of study, as most researchers have recognized it to be the ultimate medium in that it has more potential to enable communication than has traditional media (Coleman, 2005; Rafaeli, 1988). Basically, there are two types of interactivity on the Web: firstly, interacting *with* the medium and,

secondly, interacting *through* the medium (Bennett, 2005; Berthon, Pitt, Katsikeas & Berthon, 1999; Stromer-Galley, 2000).

The first type of interactivity on the internet, interacting with the medium, refers to the user's ability to interact with web servers or its databases through hyperlinks embedded in a website, search engines, or via other multimedia capabilities. In other words, interactivity allows the user to shape communication as user control. This is the meaning of the term interactivity used mostly by website designers and developers. The second type of interactivity on the Web, interacting through the medium, means the user's ability to interact with the publisher of the content, or to interact with others by e-mail, message boards or discussion forums, chat rooms, web telephone, and video conferencing. The second type of interactivity allows the user to contribute to the content in real, or delayed, time.

Actually, the new media drive all communication channels beyond the influence of mass media like newspapers and television, as its development is based on personal and marketing communication, providing cost effective services, and combining traditional with interactive communication. This understanding of interactivity in the new media has become fundamental to operating arts organization's website in an arts management context.

5.4.2. Understanding Interactivity

A better understanding of interactivity is important in order to introduce and develop websites of arts organizations. Specifically, the deconstruction of the term interactivity is important to clarify its meaning and to identify all its relevant dimensions. The term interactive refers to "situations where real-time feedback is collected from the receivers of a communications channel and is used by the source to continually modify the message as it is being delivered to the receiver" (Straubhaar & LaRose, 1996, p.12). For the purposes of this study, understanding the concept of interactivity leads to determine strategies and establishing measurement for communication with the website audience.

While there are different interpretations of interactivity (Kioussis, 2002; Liu & Shrum, 2002; McMillan & Hwang, 2002), researchers have defined it in a variety of contexts and many have considered it to be a characteristic of a medium in which the user can influence the form and/or content of the mediated presentation or experience (Ko, Cho & Roberts, 2005; Li, Daugherty & Biocca, 2001).

Interactivity is also a multi-dimensional concept (Heeter, 2000; McMillan, 2000; Steuer, 1992), in particular, the three dimensions of perceived interactivity: no delay, real-time conversation, and engaging. “The real-time conversation sub-dimension combines elements of two-way communication and time; the “no delay dimension describes the speed with which messages are delivered and the engaging sub-dimension is primarily about control, but also includes time elements” (McMillan & Hwang, 2002, p.4).

With regard to the interactivity in marketing, the definition of interactivity is often either undefined or under-defined (Hanssen, Jankowski & Etienne, 1996; Heeter, 2000; Huhtamo, 1999; Rafaeli, 1988; Schultz, 2000; Simms, 1997; Smethers, 1998). Nevertheless, there is a consensus that interactivity is a crucial decision-making element of successful online marketing (Dholakia, Zhao, Dholakia & Fortin, 2000; McMillan & Hwang 2002).

In fact, the definition of interactivity is subject to diverse interpretations, depending on the goals of particular uses. This study uses three different examples of interactivity in terms of audience communication: interaction between humans; interaction between human to machine; and interaction between the message and its users (Flaherty, 1985; Houstis & Rice, 2000; Rice, 1984; Steuer, 1992). These examples have generally been focused on three distinct aspects of interactivity: interpersonal communication, technical communication, and marketing communication.

Interpersonal interactivity is generally considered to be the central characteristic of the website and is interpreted as communication that emphasizes the ability to address a specific individual and to gather and relate responses so as to carry on a conversation with that specific individual (Deighton, 1996). Technical interactivity concerns human-machine interactions. From this point of view, interactivity can be considered as a sensory dialogue between the human being and a computer program. According to Rice (1984), the term interactivity extends to using computers that allow interactivity among the system mechanism, as well as human control over the pace, structure, and content of the communication. Whereas people have limited control over messages in traditional media, the internet provides the users much more flexibility in controlling the messages. This setting is comparable to Steuer’s (1992) notion of individuals interacting with a mediated environment, and Hoffman and Novak’s (1996) as well as Haeckel’s (1998) with technology. In online communication, the medium is a computer, and interest lies in how the computer-based communications technology affects transmission of content and impacts on task completion

(Rice, 1992; Walther, 1996). In the present context, ‘mediated environment and technology’ are re-interpreted as the computer, more specifically, the website.

In its marketing context, Flaherty (1985; Flaherty, Pearce & Rubin 1998) defines interactivity as a two way communication process between marketers and consumers, more specifically an interaction with consumers on the internet (McMillan & Hwang, 2002). It broadly means the two-way flow of messages from sender to receiver and vice-versa, and interaction between sender and receiver of the messages by exchanging information. Many pioneer web researchers have confirmed that interactivity can increase the quality of communication (Brajnik, 2004; Ghose & Dou, 1998). More recently, two way communication has been developed to include interactivity involved in advertising and e-commerce through mobile telephones (United Nations, 2002).

In the context of this study, interactivity is defined, therefore, as the amount and quality of two-way communication between two parties, namely “a customer and a commercial organization” (Auger, 2005, p.120). This definition runs parallel to the interpretation of Steuer (1992) in that “interactivity is the extent to which users can participate in modifying the form and content of a mediated environment in real time” (p.84). Interactivity, therefore, allows audiences to participate in the formation of the content of the communication and its presentation. Hence, in this study, interactivity refers to communication and interaction between an arts organization and its audiences via the organizational website. The advantage of this definition lies in a wider coverage of the exchanges between arts organizations and audiences that form communications, and clarify and enhance services provided via the websites.

In terms of three dimensions of interactivity in operating websites, there are consumer-messages, consumer-marketers, and consumer-consumer interactivity. Each dimension can be measured by particular methods. In particular, marketer-controlled interactivity can be measured by content analysis, consumers’ perceived interactivity, estimated through user surveys, and consumers’ behavioral interactivity measured through computer log-file analysis (Cho & Cheon, 2005). In this study, the focus is marketer-consumer interactivity, specifically marketer controlled interactivity using content analysis. The focus is therefore on the level of messages the arts organizations provide to their audience via organizational websites.

Blattberg and Deighton (1991) defined interactivity as the facility for individuals and organizations to communicate directly with one another regardless of distance or time, which makes websites more useful and valuable to both audiences and organizations, by improving the level of communication between the two parties. That is, an interactive website gives audiences an additional channel by which to communicate directly with the organization and it also offers them more control over the nature and frequency of interactions with the organization. For the organization, interactivity allows them to better understand their audiences and, in the process, serve them more effectively. Consequently, an interactive website provides arts organizations with additional insights into audience behaviour, and then helps with the quality of the communication between them.

5.4.3. The Marketing Effect of Interactivity

The internet is considered to be a marketplace, which has the potential to make markets more efficient (Choi & Whinston, 2000; Corbitt, 2003). This is particularly appropriate for interactive functions on the website. There is also greater control of a well-informed consumer, and such control is likely to facilitate a highly developed form of comparison for the purchase decision. In the process of forming marketing strategies, an arts organization needs to analyse its industry forces and value-chain activities in order to identify opportunities for interactive innovation. Interactivity is implemented in many different ways, depending on the goals of particular organizations and their websites (Dholakia, Zhao, Dholakia & Fortin, 2000).

Marketing communications on the world wide web are more consumer-driven than those provided by traditional media (Hoffman, Novak & Wan, 2003; Novak, Hoffman & Yung, 2000) as its interactive nature and the hypertext environment, allow for deep, inclusive, and wide-ranging searches initiated and controlled by customers. The level of interactivity of a website plays a crucial role in transforming website visitors into interactive customers, and enhancing the site's attractiveness.

Interactive websites can help build the relationship between the organizations and customers, which leads to higher sales (Novak & Hoffman, 2005) suggested that the level of interactivity of a website would be critical in transforming website visitors into loyal customers. Ghose and Dou (1998) discussed their attractiveness and found that the degree and nature of interactivity have a statistically significant effect on customer relations and on

the quality of organizations. Hence, a market where there is a great deal of interactivity can be more efficient than conventional markets. In this sense, the development of interactive media technologies has been played out in the arts arena for several years, specifically in entertainment.

From an arts marketing perspective (Mokwa, 1980), communication of information allows the audience to know the existence of products and factual and detailed information, such as location and opening hours of an arts venue (Kolb, 2000). Communication on persuasion induces audiences to buy the product through additional motivation, such as aesthetic quality, ease of access and payment, and social prestige or recognition. In particular, communication about a product can be performed by a number of means, such as “advertising, the packaging, the promotions associated with the brand, or it can be in two ways” (Seth & Seth, 2005, p. 114). In particular, audiences take an active role to benefit fully from the communication, and act and react to messages via two-way communication. Therefore, interactive devices serve to capture and hold an audience’s attention (Chaffee & Metzger, 2001; McAdams, 1995), which leads to building relationships with arts audiences, and it can be used as a medium for audiences on the internet to access and communicate about interesting subjects.

Communication on education provides consumers with the tools and codes required to appreciate the specific features of the product. In the context of arts education by arts organizations, they assist the audience to consume the arts by providing arts education via their website, and then such services lead to expand the clientele in the long term, as audiences are better informed and thus motivated as consumers (Kolb, 2000).

Interactivity is a key component of the communication in the new media. Interactivity can increase the quality of communication, bringing the informative, persuasive, and educational communication quality (McMillan & Downes, 2000). In order to survive and stay ahead of the industry, many arts organizations recognize the importance of interactivity on their websites, and have incorporated interactive features in them. Overall, considering the growing interest in interactivity in enhancing customer relationships in marketing (Boon, Corbitt & Coulthard, 2005; Zairi, 2001), arts organization should take advantage of interactive communication by operating their websites with a high level of interactivity.

5.5. E-Commerce

While interactivity is closely related to user participation, commerce in cyberspace presents an innovative condition of indefinite limits and in-between transactional spaces. E-commerce is undergoing evolution and its limit is difficult to discern, even while it is in use. This section defines e-commerce in relation to e-business and other types of e-commerce. It will also deal with the benefits of e-commerce, and its prime potential as a distribution channel. It then describes the adoption of the website for transactions by the arts organizations.

5.5.1. Defining E-Commerce vs. E-Business

Originally, e-commerce meant the facilitation of commercial transactions electronically, usually using technology to send commercial documents, such as purchase orders or invoices, electronically, however, today, it can be defined as “the buying and selling of goods and services, and the transfer of funds, through digital communications” (Papazoglou & Ribbers, 2006, p.3). In short, e-commerce is a term that describes “electronic buying and selling on the internet” (Bidgoli, 2002, p.5). E-commerce is also a result of e-business, and relates to all electronically mediated transactions between an organization and third party it deals with (Turban, King, Lee & Viehland, 2004; Schneider, 2003), such as, using the internet for commercial transactions, providing value-added activities, like sharing information, business transactions, and building relationships (Thanasankit, 2003; Wortmann, 2000). In particular, non-financial transactions, such as customer requests for further information, would also be considered to be part of e-commerce. This broad understanding of e-commerce helps to understand that the website provides an exclusive medium for businesses and consumers (Kodaganallur, 2006).

In terms of the areas of e-commerce, they range from the electronic trading of physical and intangible goods and services, the digital coordination of the supply chain, customer service, and all payments and transactions, such as online ordering, payment and delivery (Papazoglou & Ribbers, 2006, p.3). Indeed, e-commerce involves much more than online financial transactions between organizations and customers (Australian Government Culture and Recreation Portal, 2005c). Thus, e-commerce includes not only buying and selling goods, but also various processes within and across organizations.

In terms of this study, some areas of intersections between interactivity and e-commerce were classified in e-commerce. This decision is due to the convenience of conducting the research, and the distinction between transactional and non-transactional activities in arts management. In fact, in the process of electronic transactions, there is no direct contact between the people participating, but only purchase data flows regarding goods and services between computer systems. In some respects, transaction activities are more goal-oriented, whereas non-transaction activities create experiential components.

To better understand e-commerce, it is necessary to distinguish between e-commerce and e-business, as the definitions of what constitutes e-commerce vary. E-business refers to “any electronic transaction, which subsumes e-commerce” (Bidgoli, 2002, p.5), and includes the full range of business activities that can take place, or be assisted, via email, or the internet. Such activities refer to “generating demand for goods and services, offering sales supports and customer service, or facilitating communication between business partners” (Bidgoli, 2002, p.45). In fact, the activities for e-business integration concern both transactions and non-transactions that facilitate revenue generation. Specifically, e-business involves a variety of activities such as online shopping, sales force automation, supply-chain management, electronic payment systems, world wide web advertising, and order management. In some respects, e-business is just a new aspect of traditional information systems management, because there is no distinction between the role of e-business and information systems management (Malhotra, 2000).

As mentioned, e-business encompasses e-commerce but goes far beyond it to include the application of information technologies and to all other activities in which a company engages beyond its commercial activity. Any company can have an e-commerce presence, but it is not necessarily an e-business (Bidgoli, 2002). For instance, an online book store would be an example of e-commerce, but not necessarily of e-business. The selling process of e-commerce can incorporate cataloging of books and services, order taking, and billing, but it does not include other essential business processes like cooperating with business partners. It is likely that a particular form of e-business is e-commerce (Papazoglou & Ribbers, 2006).

E-commerce sites are either pure e-businesses, such as Amazon.com, or they have an e-commerce presence, such as Wal-Mart. In terms of arts organizations, there are some arts organizations that set-up their website to ensure no more than an online presence, without the

intention of selling goods or services. This online presence can be considered as a type of promotional marketing tool, belonging to the concept of e-business, but not to the concept of e-commerce (Papazoglou & Ribbers, 2006). A decision to engage in e-commerce must make sense both in the context of an arts organization's overall business strategy and its sales strategy. In terms of this study, e-business aspects are considered, combining interactivity and some important features of arts management. This study, however, is limited to the examination of the state and level of e-commerce in the websites of arts organizations, outside the e-business context.

5.5.2. Type of E-Commerce

There are four types of e-commerce - business-to-business (B2B), business-to-customer (B2C), customer-to-business (C2B), and customer-to-customer (C2C). These have become prevalent business channels and have reshaped the way transactions are conducted in the marketplace (Schniederjans & Cao, 2002). The two parties involved are business and consumer, also known as a direct consumer (Chaudhury & Kuilboer, 2002). B2C involves "shopping" and activities such as promotion, ordering, and payment, and B2B is often related to "procurement" (Chaudhury & Kuilboer, 2002, p.7).

E-commerce focuses on direct transactions between business and end consumers, and is the trading and transactional relationship between an organization's website and its end users over the internet (Al-Qirim & Corbitt, 2001). It can reduce time to market, reduce sale costs and customer support, and enhance new relationships between businesses and customers. Overall, despite the diversity of approaches to e-commerce, it is likely that B2C transactions are the most widely used.

5.5.3. E-Commerce as a Distribution Channel

E-commerce is a distribution channel over the internet that competes with existing channels (Poel & Leunis, 1999) where a channel that differs from the traditional is used to distribute products. In this regard, the examination of the distribution aspects of the website needs to be considered more thoroughly with regard to their position and effectiveness (Hill, O'Sullivan & O'Sullivan, 2003).

The new business model requires that organizations manage relationships through dialogue as the basis for value-based marketing (Varey, 2002b). The importance of transactional notions of competition should be considered in conjunction with communicating with the audience through dialogue involving mutual communication, rather than information communication. For instance, in online ticket transactions consumers are presented with comprehensive information about products so they can easily compare quality and price (Coyne, 2005).

In relation to the marketing mix, the website is an online venue or distribution channel, as the fourth element of the marketing mix. Also known as distribution, place variable concerns, making an organization's offering available to the customer with regard to time and space available (Hill, O'Sullivan & O'Sullivan, 2003). The website can exhibit arts products, but not create them, consequently, the website acts as a medium, not an end. The website is closely related to the place variable, in that this plays in a certain degree another venue situated online.

The main issue of distribution addresses the establishment of relationships with the maximum number of customers at the minimum cost to the arts organization, and with the best outcome. Well planned and implemented distribution results in the coverage of a wider audience, accessing customers and enabling them to have a more satisfactory experience. Websites allow for the restructuring of management, introduce and develop online arts marketing to enhance customer service, and offer various experiences.

In terms of price variables, a close relationship is less important than other marketing variables such as product, place, and promotion. However, because the website is an important medium through which tickets may be purchased, price variables can have an impact on pricing strategy. The website can also be an efficient promotional tool for advertising, public relations, and selling, and for non-profit organizations. The promotional effect of the website can be more important than for profit focused organizations, because it provides a very useful channel for information and communication.

As for product variable, the form of consumption is determined mostly by arts products. In arts product consumption, there is an aspect of possession that gives an individual consumer a greater flexibility to enjoy the arts (Colbert, 2000; Kolb, 2000). Possession of the technical dimension of a product gives the consumers some control, as the product can be consumed

when and where they want. This applies to recordings, books, or videos, but does not apply to products whose consumption cannot be postponed, such as a performing arts event (Andreasen & Kotler, 2003). As a result, the form of consumption unique to many different arts products necessarily implies management of the place variable, which, in turn, is affected by the product. Hence, distribution channels where customers buy or consume the product need to be adapted according to the characteristics of arts products.

The most popular services available on the internet that enhance successful e-commerce for arts organizations refer to online ticket transactions. E-commerce allows users to purchase tickets for performances, pay membership subscriptions, book a venue or facilities and download high-resolution images, video, and audio clips (Australian Government Culture and Recreation Portal, 2005a, 2005c). In particular, the creation and presentation of an e-ticketing system needs to integrate diverse media systems in order to meet user expectation. In reality, online distribution provides a resolution to the barriers of arts consumption resulting from time and geographical restrictions.

E-ticketing facilities, booking systems, databases, and security systems are closely related to digital products that include “electronic documents, computer games, databases, corporate intranets, and security systems” (Coyne, 2005, p.99). They are all important assets of arts organizations.

In particular, payment through the website is a vital part of e-commerce and deciding on which payment options to provide to potential customers is very important. The most popular online payment method in the arts sector is the credit card (Corbitt, 2003). Despite the potential and convenience of the credit card, many researchers have shown that customers are reticent to use their cards, because of bank charges or perceived security concerns (Allpress & Tomlinson, 2005).

In general, arts organization websites contain either internal or external ticketing systems. Often, external ticket agencies are used for online ticketing, and they play a crucial role in the process. In most cases, the traditional form of remuneration for agencies is commission, whereby the venue apportions them a proportion of the selling price (Hill, O’Sullivan & O’Sullivan, 2003). By this method, the price to the customer is the same as at the box office. However, recently there has been growth in the number of agencies who charge a card payment fee direct to the customer. With the growth in online ticket sales, however, it is

expected that the organization will absorb the surplus cost and provide the service without extra charge to the customer.

In arts businesses, ticket agents have become important factors in increasing the size of audiences (Hill, O'Sullivan & O'Sullivan, 2003). Intermediaries, like ticket agents, provide an essential service in any distribution chain, by reducing contact costs for suppliers in reaching buyers. As retailers, they offer a range of products in one place; they also play an important entrepreneurial role in presenting opportunities to audiences and arts organizations, and by reducing transaction barriers through their independent, private, and secure ticketing systems.

The Ticketmaster Group and the Schubert Organization are two of the most dominant online ticket sales agents in the world because their core business is selling online tickets to arts and entertainment events (Royce, 2001). For these companies, the internet provides the means to expand their traditional business and also to access new customers. For instance, Ticketmaster offers customers entertainment news, concert information, and event merchandise. The success of the Schubert Organization and Ticketmaster Group show that consumers are not only looking for easy ways to buy tickets, but they also require news and merchandise as well as information about upcoming entertainment,

In a nutshell, e-commerce and websites are undoubtedly viable channels for ticket sales, and other transactions. Although the internet has expanded exponentially over the last few years, many arts organizations have failed to exploit the opportunities it offers.

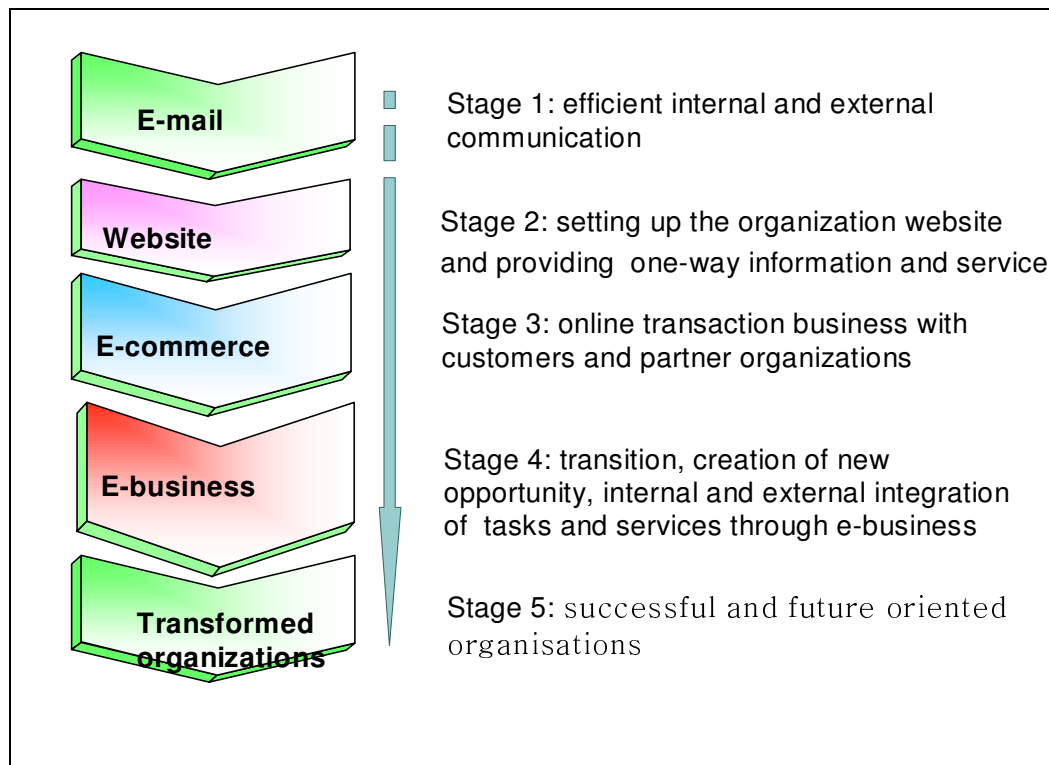
5.5. 4. E-Commerce and Organizational Development

There are a number of reasons to implement e-commerce as an important part of the operation of arts organizations' websites. The most popular services available on the internet that enhance the effectiveness of e-commerce are email, news, and discussion groups (Bidgoli, 2002). Effective exploitation of e-commerce can have profound impacts on the arts sectors through distribution, lower transaction costs, lower barriers to entry, and, ultimately, access to the arts (Arts Council of England, 2003). In order to understand such a vast and evolving area, it is useful to look at the identification of Martin and Matlay (2001) in Figure 5.1 that outlines the Department of Trade and Industry (DTI) ladder for Information and Communications Technology (ICT), which was formulated for the implementation and

development of small businesses in the UK. This figure was modified to adjust to the objectives and areas of this study, focusing on the principle of organizational development in terms of the expansion of and changes to the internet.

Figure 5.1

Ladder Approach: Increasing Organizational Changes



(Formulated from Martin & Matlay, 2001)

According to Figure 5.1, the first level of commitment to e-commerce is email usage to facilitate both the internal and external communication. The second level is setting-up the website as an additional channel to represent the organizations. Mostly at these levels, websites serve as a means of low-cost communications and traditional brochure style promotion. The third level concerns the introduction of e-commerce where the degree of interactivity of communication between customer and organization becomes more important. Customer supports, such as the provision of information and response to inquiries, or the feedback of information, are built into the website operation. The fourth level is e-business, where the website is built to activate a more effective interaction between customer and organisation. Taken as a whole, as e-commerce is integrated into the organisation's marketing to the point where it permeates the whole process, from email to e-business, until it ultimately leads to a successful, and future oriented organization.

An organization that intends to succeed with e-commerce needs to provide its customers with services that add value to what can be achieved by traditional forms of commerce. However, the introduction of e-commerce does not necessarily ensure a competitive advantage. The technologies are also open and available to competitors, therefore, a creative strategy is required for e-commerce while the market is growing (Corbitt, 2003; Saanen, Verbraeck & Henk, 2000).

In e-commerce, customer satisfaction leading to higher levels of customer retention depends on the success of critical elements, such as quality design, which includes the content design (Kotab & Helsen, 2000; Hofacker, 2001; Schuster & Dufek, 2004), security concerns (Corbitt, Thanasankit & Yi, 2003), and other factors. In arts consumption, the “experience-based expectation” is largely a “perceived quality and satisfaction” that comes from “meeting customer satisfaction” (Robinson & Etherington, 2006, p.9). In an arts management context, the structural, legal, technological and security information, and arts education contents should also be added to interactive communication and e-commerce features, in order to reflect the organization’s commitment to the audience, as all the contents that the arts organizations provide on their websites should inspire the confidence of their audiences (Sparkes & Thomas, 2001).

In order to bring to arts organizations the benefits of changes and innovations of e-commerce, as discussed above, strategic marketing management must be addressed. The organization should have a clear understanding of the capabilities of new technologies and their potentials in order to manage their businesses. In addition, they should define their own capabilities so that they might exploit all available opportunities, however, they must proceed with caution in order to achieve sustainable profitability. This is not to deny the benefits e-commerce has provided both consumers and organizations to date, but to suggest that this practice is still in its infancy.

5.6. Summary of Chapter

This chapter has reviewed a range of literature on interactivity and e-commerce in arts organisations’ websites relating to change and innovation. An important aspect of this study of the arts management field is addressed together with an overview of core literature relating to the internet. The need to exploit websites as an online venue was dealt with in terms of

organizational innovations. It was further noted that a creative and innovative spirit needs to be present in any arts organization throughout the whole management process.

The next section also stressed the fundamentally important impact that interactive communication has had for the exercise of effective management. Various definitions of interactivity between audience and arts organization were defined and described together with the effects it has had on building relationships with audiences and other customers via websites. This section concluded with a clarification of the role of interactivity in enhancing customer relationship in marketing in that arts organizations should take advantage of interactive communication by operating their websites with a high level of interactivity.

The next section focused on e-commerce in the context of management in arts organizations. Definitions were provided in order to understand e-commerce better, together with an explanation of its function and application. Various types of e-commerce were also explored in order to explain the position, taken in this study, of business-to-customer relations. This section concluded with a clarification of e-commerce as a distribution channel, by examining the efficacy of online ticket transactions.

The last part of this section was devoted to drawing attention to the close relationship between all the new technologies *vis-à-vis* e-commerce and organizational changes, which demonstrated the great potential of, and the prime need for, introducing and developing online and offline integrated arts marketing management via the website. This shift in the underlying marketing foundation of online audience development, amongst other activities, is now the driving force that is compelling many arts organizations to embrace the full range of interactive and e-commerce technology. However, arts organizations must proceed with caution in order to find sound audience relationships and sustainable profitability by operating the website.

Overall, the literature review in chapters 3 and 4 shapes a large part of the traditional aspects and tasks of arts management that will be combined with interactivity and e-commerce discussed in the chapter 5 to construct the website content in arts organizations in support of the research questions in this study.

Chapter 6. Content Analysis of Arts Organization Websites

6.1. Overview of Chapter

The results presented in the study provide an overview of the interactivity, e-commerce, and other features in arts management via the websites of arts organizations. Additional analysis is also provided to extend the understanding of the level of online arts management through the website of the arts organizations. The data analysis process followed a series of steps described in the content analysis methodology in Chapter 2. The arts organization websites were evaluated and measured by the presence or absence of 50 criteria. The data on the interactivity of arts organization websites are discussed under five interactivity dimensions: customer support, marketing research, personal choice helper, advertising, promotion, publicity and entertainment. The data about the e-commerce of the arts organization websites and its benefits are analyzed and presented, as well as results of the reported effects of website use, in particular eight features of the e-commerce effects, which were used to study the organizational website as an online transaction venue.

Other features in arts management via the websites of arts organizations are examined in relation to arts marketing management. These features are broken down in four dimensions: audience information, site information, arts organization information, and arts education information, for their value and characteristics presented. In addition, other significant points of interest that emerged during the analysis process were reviewed, in particular, in comparison to the information from the six selected countries. All of the data was analyzed and compared in order to answer the original research questions. The results of the website content analysis are provided in Table 6.1, with the full list of features.

The purpose of this analysis is to create a taxonomy of content of arts organization websites so that a researcher or a practitioner can evaluate a website in terms of its level of interactivity, e-commerce, and other principal features of interest to arts organizations. The analysis provides both an estimate of the frequencies of features, and the way the features were distributed from arts management perspectives. The exercise of combining the pre-existing web analysis with online arts marketing management, led to provide an initial website content analysis frame for arts organizations.

6.2. Content Analysis Results

Given what has already been established in the literature, the analysis of the research findings was organized according to the research questions, namely:

1. What is the level of interactivity measured in arts organization websites?
2. What is the state of e-commerce in arts organization websites?
3. What are the other features of websites that relates to arts management?

As stated earlier, the focus of this study is a content analysis of the selected website of 102 arts organizations from six countries including the USA, Canada, the UK, France, Australia, and South Korea. Following the completion of the coding process, the data were analyzed to determine the level of the three aspects such as interactivity, e-commerce and other features that relate to arts management in the websites of arts organizations.

The coding scheme consisted of making rules about setting the presence (1) or absence (0) of the feature according to their function accomplishment into the data categories. A value of zero or one was given to each feature in the coding sheet. The coders were instructed to scrutinize the website thoroughly and make sure that all portions of the website were viewed by using the site map as a final check. The methodical and systematic organization of the criteria set in the data collection system has allowed for the drawing up of an objective measurement tool to facilitate an accurate content analysis.

For ease of interpretation, the individual features were fed into a standardized 100-point that was then combined into a standardized 100 point summary index. All measures are on a 100 point scale. Such an interpretation is a common method used to calculate percentages in a variety of aspects. The total number of each feature was respectively 2244 for interactive function, 816 for e-commerce, and 2142 for other features that relate to arts management in the websites of arts organizations.

Table 6.1 illustrates the total functionality of selected arts organization websites examined in 2005 and provides a substantial basis for the current usage of interactivity, e-commerce, and the other features related to arts management. To draw meaningful characteristics of interactive function use, the features were divided into six groups. These are the percentage intervals given to groups of features: the first group (100-85%), the second group (81-72%),

the third group (71-60%), the fourth group (59-51%), the fifth group (49-40%), the sixth group (39-20%), and the seventh group (less than 20 %).

It was found that the majority of the websites tended to be focused on the areas of collection, and exhibition or performance, available in 100 percent of websites examined. This is in line with the basic criteria of arts organization selection stated in the methodology section. This study includes only arts organizations with offline venues that provide collection, exhibition or performance. As stated in the previous chapter, as an exploratory study in arts marketing management on the Web, this study does not take a specific look at the variety of specific arts genres of the arts organization and their websites.

Other frequently presented features of more than 85 percent presences were updates (95%), calendar of event (89%), contact us (87%), and location and opening hours (87%). The items that scored highest in the categories represent the essential information required for the audience to be able to participate in the art form. It can be understood that the arts organizations have a strong interest in issues relating to the management of their website content for the purposes of audience development.

While audience development needs are paramount, it is also apparent that the arts organizations transfer the best elements of their offline arts management practices in the second group between 81 percent and 71 percent that involves membership (81%), sponsorship (75%), venue hire (73%), offline education (72%), and conferences or workshops (72%). For this study, the offline education (72%) did not include the online education (14%) that constituted one independent category. Except software downloading that enhances the existing communication quality between arts organizations and audiences, this group of categories represents the traditional arts promotion activity. It can be seen that the majority of arts organizations tend to focus their energies through their websites in the areas of arts promotion, combining traditional and online arts management. For arts organizations, their websites may represent one of the few effective vehicles for extending the organizations' lifelong contact mandate beyond both the museum walls and the geographical barriers and duration of the individual arts visit. Overall, a well-designed website should allow for improvement, as well as for supplementing traditional arts management practices.

The most promising functions of the website of arts organizations were located chiefly in the third group from 71 percent to 60 percent that consisted of electronic form inquiry, comment and feedback (70%), log-in registration (70%), copyright (63%), links (62%) and newsletter (60%). It can be seen that these features are particularities of arts marketing presented in the websites. The fact that more than 60 percent of arts organizations provide these features, demonstrates that the essential structure of the websites from the arts management perspective is understood, but that they are not yet fully exploiting the opportunities offered by the internet.

The next groups from 59 to 51 percent includes an online catalogue of items (59%), data protections (54%), credits (54%), press releases (53%), and terms and conditions (51%). Considering the importance and potential of the online business environment, it can be seen that arts organizations need to acknowledge and take full advantage of these elements as fundamental features of arts marketing through the websites.

The groups from 49 to 40 percent include card payment (48%), key word search (46%), resources (46%), technical information (44%), order confirmation and delivery (43%), online ticket (42%), volunteer (42%), and shopping cart (40%). Apart from volunteer and key word search features, all variables relate to e-commerce. The results demonstrate that there are areas of expansion as well as limitations in arts marketing on the internet.

The groups from 39 to 20 percent are frequently asked questions (29%), language (25%), virtual tours (24%), virtual reality displays (22%), and multimedia shows (20%). These features serve to enhance communication with the audiences in more diverse and technically advanced spheres. The present stage can be considered to be at the commencement of the communication state through these multimedia or visual services.

The last groups under 20 percent includes sweepstake/prizes (14%), online education (14%), electronic postcards (13%), annual reports (13%), user groups (10%), online problem diagnostics (8%), push media (8%), electronic coupons (7%), product surveys (4%), games (4%), site surreys (3%), new-product proposals (2%), surfer postings (2%), and personal-choice helpers (0%). These features demonstrate the short history and primary stage of online application in arts management. These elements are expected to be developed combining traditional arts management and functions available on the Web.

Table 6.1 brings together the results of this study. There are three perspectives that guide the mainstream of features in the website of content analysis in an arts management context: interactivity, e-commerce, and other important arts management features. Under these three perspectives, five dimensions are distributed for interactivity, and four dimensions for other important arts management features. E-commerce is considered to be in a single dimension. More details are explained and discussed throughout this chapter.

Table 6.1

Summary of Results

Perspectives	Features	Frequency of Features	Percentage of Features
Interactivity			
Customer Support	Software downloading	77	75%
	Online problem diagnostics	8	8%
	Electronic form inquiry/	71	70%
	Comment/ feedback		
	Contact us	89	87%
Marketing Research	Site survey	3	3%
	Product survey	4	4%
	New-product proposal	2	2%
Personal Choice helper	Key word search	47	46%
	Personal-choice helper	0	0%
	Virtual reality display	22	22%
	Location and opening hours	89	87%
Promotion	Electronic coupon	7	7%
	User groups	10	10%
	Sweepstakes or prize	14	14%
	Multimedia shows	20	20%
	Push media	8	8%
	Interactive job placement	36	35%
	Newsletter	61	60%
	Online education	14	14%
Entertainment	Electronic post card	13	13%
	Surfer postings	2	2%
	Games	4	4%
E-commerce			
	Online catalogue of items	60	59%
	Card payment	49	48%

	Shopping cart	41	40%
	Terms and conditions	52	51%
	Data protections	55	54%
	Log-in or registration	71	70%
	Order confirmation & delivery	44	43%
	Online ticketing	43	42%
Other Important Features			
Audience Information	Volunteer	43	42%
	Membership	83	81%
	Sponsorship	76	75%
Site Information	Copyright	64	63%
	Site map	36	35%
	FAQ	30	29%
	Updates	97	95%
	Credits	55	54%
	Links	63	62%
	Language	26	25%
	Mission	33	32%
Arts Organization Information	Virtual tour	24	24%
	Venue hire	74	73%
	Calendar of event	91	89%
	Collection or exhibition	102	100%
	Press release	54	53%
	Annual report	13	13%
	Offline education	73	72%
Arts Education	Resources	47	46%
	Conferences or workshops	73	72%

6.3. What is the Level of Interactivity Measured in Arts Organization Websites?

In this section, the data on the usage frequency of interactivity in the website of arts organizations is presented. The present study categorized 22 interactive functions of arts organization websites into five different interactivity dimensions: customer support, marketing research, personal choice helper, promotion, and entertainment. As mentioned in chapter two, this study uses 22 forms of interactive functions as a base scheme of the content categories to record information on how and what organizations' websites were communicating with the consumer, based on the interactive functions framed by Ghose and Dou's (1998). According to the five different dimensions, the usage frequency of the different interactivity features is summarized in Table 6.2. In the following sub-section, the

detailed information and usage frequency on each feature are provided in the extract of this table according to the five dimensions.

Table 6.2

Summary of Interactivity by Features

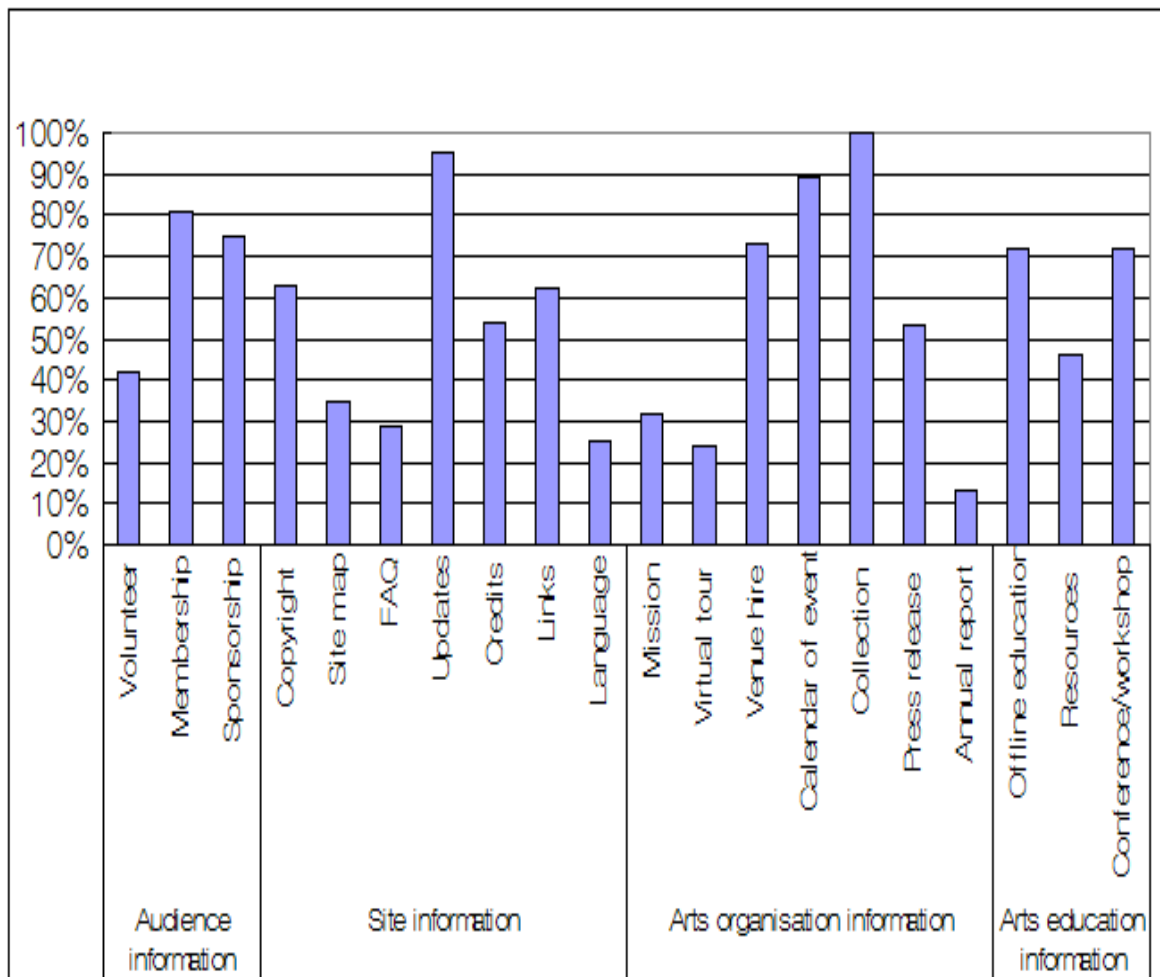
Interactive Dimension	Feature	Frequency of Features	Percentage of Features
Customer Support	Software downloading	77	75%
	Online problem diagnostics	8	8%
	Electronic form inquiry, comment & feedback	71	70%
	Contact us	89	87%
Marketing Research	Site survey	3	3%
	Product survey	4	4%
	New-product proposal	2	2%
Personal Choice Helper	Key word search	47	46%
	Personal-choice helper	0	0%
	Virtual reality display	22	22%
	Location and opening hours	89	87%
Promotion	Electronic coupon	7	7%
	User groups	10	10%
	Sweepstakes or prize	14	14%
	Multimedia shows	20	20%
	Push media	8	8%
	Interactive job placement	36	35%
	Newsletter	61	60%
	Online education	14	14%
Entertainment	Electronic post card	13	13%
	Surfer postings	2	2%
	Games	4	4%

The fulfillment of the interactivity function in detailed composition was added up, resulting in customer support at 60 percent, marketing research at three percent, personal choice helper at 39 percent, promotion at 21 percent and entertainment at six percent. The Figure 6.1 and Table 6.2 summarize the use of interactivity dimension in arts organization websites examined.

The results (Figure 6.1) show that three paradigms of interaction were apparent in arts organisations' usage of the website: customer support, personal choice helper, and promotion. The overwhelming presence of the customer support dimension clearly illustrates a customer focused orientation, in particular, 'contact us' feature (87%) was one of the most widely used features of interactivity. In particular, the 'software downloading' feature (75%) appears to be popular, because it provides unique benefits otherwise unavailable in traditional media. In terms of the 'electronic form inquiry, comment and feedback' feature (70%), the frequency indicates a preference for two way, rather than passive communications. As a result, consumers appear no longer to be passive recipients.

Figure 6.1

Summary of Interactivity by Features



For the promotion dimension, the frequency of related features was less important than its hoped for effect. In general, promotion marketing is a major item of expenditure for any arts organizations, and the one that is most exposed to the public (Hill, O'Sullivan & O'Sullivan, 2003). The website is an effective promotional tool with limited costs, and these results show that arts organizations are aware of its promotional potential, but that they are not fully exploiting its opportunities. In particular, the inclusion of electronic communication results in a slightly higher perceived value of the use of newsletters (60%). Their significant presence clearly illustrates a perceived advantage of web-based promotion marketing. Other promotion functions were relatively less popular than newsletters, and the very low rate for these elements suggests that innovative marketing communications are highly expensive, rendering them less appealing.

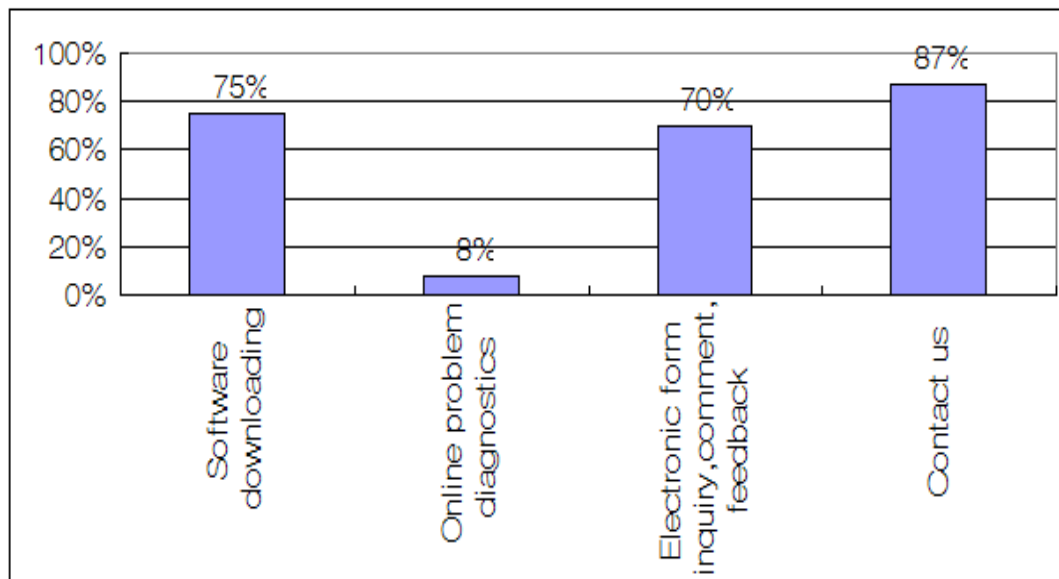
In the personal choice helper dimension, 'location and opening hours' has a high (87%) rating. It can be seen that the arts organizations are aware of the importance of 'location knowledge' that can convert potential buyers into actual purchasers. The percentage occurrence rate for the remaining two interactive dimensions such as marketing research and entertainment, were lower. Such a lower presence of marketing research can be arts industry specific in that research appears to be one of the most underdeveloped areas of arts marketing (Colbert, 2000). In addition, the very low rates for the entertainment interactive dimension might indicate a differentiation between the high and low arts. Entertainment generally relates to low, or popular arts, and sometimes the mission of arts organizations exclude, or reduce, its presence within their venues.

6.3. 1. Customer Support

Figure 6.2, a segment of Table 6.1, illustrates customer support presented in the examined websites. Customer support dimension includes software downloadings, online problem diagnostics, electronic form inquiry, comment and feedback, and 'contact us' features.

Figure 6.2

Customer Support



Software Downloading

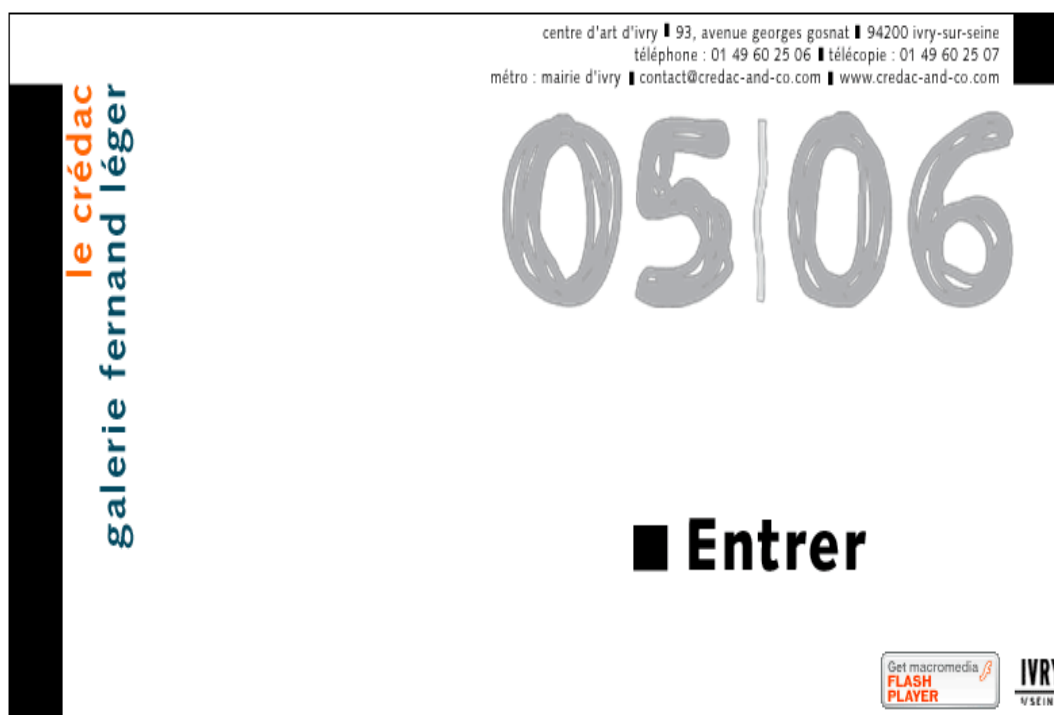
With the expansion of website availability, the majority of the arts organizations provide downloading service as customer support. The results show that 75 percent of websites provided software downloading services. In the examined arts organization websites, most common downloadable files were booking forms or subscription forms for venues or programs. Online booking is much faster and more convenient compared to traditional methods. Another interesting downloading item is for education kits or annual reports. In particular, a creative approach taken by a French arts organization, Le Centre d'Art d'Ivry (see Figure 6.3) is that the entire website was created to be downloadable. The website serves as promotional material to cover both online and offline distribution.

In most cases, the Portable Document Format (pdf) file reader was needed to view and download. It is important to understand that consumers tend to be impatient with websites that take a long time to use. PDF is 'a native file format for Adobe System Acrobat' (Ledford, 2006, p.229). PDF versions of articles are easy to download and print, making the process faster, without taking a lot of computer capacity. Roger Tomlinson (2005b) stated that the web user would not spend much time reading website content, and that reading on screen was 25 percent slower than reading printed materials, due to the quality of the monitor image, at an e-marketing summit in Adelaide, hosted by the Major Performing Arts Board and

Audience and Market Development Division of the Australia Council for the Arts. Consequently, the pdf file system developed by Adobe has become widely used for making documents available on web pages to make downloading faster. A downloading feature is, therefore, highly effective in enlarging customer access to websites.

Figure 6.3

Downloadable Website in Centre d'Art d'Ivry in France



(<http://www.credac-and-co.com/>)

The download service allows the audience to access detailed information and use it in a printed form. Indeed, users can utilize the printed form of information in particular for arts products, arts organizations, arts educational kits, venue based services, and bookings. The user can download the information and read it later, or print it off for a more considered reading. In addition, the users can complete the form, such as booking requests or confirmation, and return it by email or fax. Therefore, at a click, prospective audience members can download all the forms they need for any particular purpose. This is a highly relevant and cost effective service that helps establish long term relationships with the organization.

In general, the use of the printed form of information and online information does not necessarily share the same physical space. The use of a particular medium and the degree of

mental effort has an important impact on learners' preconceptions and motivation in relation to processing information (Kozma, 1994a, 1994b, 2000). In this way, the internet allows for interactive communication, and makes traditional communication richer, rather than displacing it, creating affinity between organization and audience.

Downloaded materials can extend the use of online materials to offline materials. As one of the widely used interactive communication features provided on the website (Ghose & Dou, 1998), downloading service allows a certain degree of direct contact available in the traditional communication. In some respects, this service enhances access to the website for the users who have some difficulty in reading on-screen messages. Downloading services increase access to the arts in that the consumers use downloaded materials for their education. With advanced technology available such as three dimension materials, a download service is an open access service available to users who make active use of the website of arts organizations. It can be seen that the way in which information is presented affects the accessibility of a website. Therefore, downloading services should be adopted and exploited further by all arts organizations.

Online Problem Diagnostics

About eight percent of the websites provided online problem diagnostic features, which involved listening to the users who took the time to inform arts organizations about specific problems. Most arts organizations using this feature display a short notice, such as: "report problems with these pages", as did Arts Spring in France. Figure 6.4 is an example from an Australian arts organization, the Queensland Performing Arts Complex, offering a special online problem diagnostic form to encourage audiences to report problems. Although such active users are in the minority, they are very strong in terms of interest, and their 'word of mouth' influence can be very powerful (Murphy, 2000). It can be seen that this 'listening to your problems and solving them together' feature is one of the most effective and efficient ways of building loyalty relationships.

Figure 6.4

Special Form for Online Problem Diagnostics by Queensland Performing Arts Complex

HELP

If you are having trouble using our website, please let us know. We would like your experience to be as trouble-free as possible.

* Indicates compulsory fields

Your Name

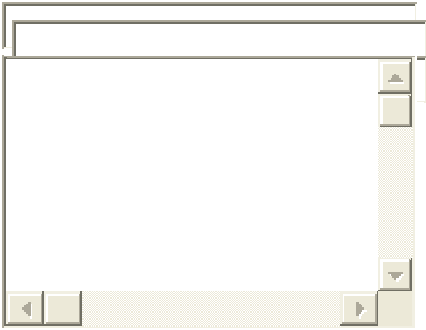
Qtix Account #

Email Address*

Contact Phone #

Feedback*

Please provide plenty of detail as to what you are trying to do, and what problem you are having.



(<http://www.qpac.com.au>)

In fact, only the minority of arts organizations have recognized the importance of listening to their audience by providing online problem diagnostics. Considering the fact that developing new audiences is more expensive than keeping an existing audience, those involved in a more active way with the organizational need to be considered as audiences who can influence others by ‘word of mouth’.

Electronic Form Inquiry, Comment, and Feedback

This study found that about 70 percent of the websites examined allowed the audience to communicate with the organization by means of electronic form inquiry, comments, and feedback. These included a variety of forms, like ‘freeboard’ in the Dongsung Arts Center website and ‘talkback form’ in the National Arts Centre (NAC). In particular, the Illawarra Performing Arts Centre website (see Figure 6.5) showed that it had an online feedback form for disabled visitors to complete on-screen where visitors would request or advise of their special needs.

Figure 6.5

Special Needs Email Request Form: Illawarra Performing Arts Centre

Information:	
Special Needs Seating Options*	No. of Spaces* Companion Seats*
Wheelchair Seating <input type="text" value="1"/> <input type="text" value="0"/>	
Special Instructions:	SUBMIT

(<http://www.ipac.org.au>)

Another example of electronic specific needs inquiry form is provided by the Illawarra Performing Arts Centre (IPAC). Such a comprehensive form is indicative of how much attention arts organizations pay to their audience, therefore, access issues need to be presented in both real and virtual venues (DCITA, 2006).

Figure 6.6

Special Needs Email Request: Illawarra Performing Arts Centre

Special Needs Seating Options*	No. of Spaces*
Wheelchair Seating <input type="text"/>	<input type="text" value="1"/>
First Name*	Last Name*
Address 1*	
Address 2	
City*	State/Province or County*
Postal Code*	Email*
Country*	
Daytime contact telephone number*	Evening Number
Enter phone number, area code first. No dashes or spaces	Enter phone number, area code first. No dashes or spaces

(<http://www.ipac.org.au>)

As such, the majority of arts organizations have recognized the importance of users who provide input on content, instructions, and communication components in relation to their needs (Benkler, 2000; Boase, Chen, Wellman & Prijatelj, 2002). Electronic form inquiry,

comment and feedback features signify the progress in communications between organizations and customers, which results in incremental online sales and audience support.

Contact Us

Eighty-seven percent of arts organization provided a 'contact us' feature that included an email address, telephone number, fax number and mailing address (Tomlinson & Allpress, 2004). Many arts organizations also provided staffs' contact details. Interestingly, many French and Australian websites such as the Fremantle Arts Centre provided features in visual

icon forms, as:  Email us,  Calendar, and  News.

Among contact means, email makes communication easy and effective (Dalmadge & Wong, 2003; Fulk, Schmitz & Rye, 1995). Schmitz and Fulk (1991) ranked communication channels in the following order in terms of richness of communication: "face-to-face, telephone, electronic mail, personal written text (letter, memos), formal written text (documents, bulletins), and formal numeric text (computer output)" (p.489). In particular, Sullivan (1995) appraised email in terms of media richness, comparing them to other forms of communication. He stated that the different communication activities in which people engage could influence a customer's preference for email. Also, Rice (1993) ranked communication activities to the degree of social presence. On the scale, the provided decision-making activities call for substantial personal interaction, while electronic document delivery requires much less effort. Today, email can support voice and video, and its response potential is vast. Email is used effectively as one important form of computer-mediated communication for socio-emotional communication tasks (Flanagin & Waldeck, 2004). This suggests that email communication is more influential in the decision-making process than traditional communications.

According to the research conducted by Allpress (2005), about 81 percent of consumers used the internet to send and receive email multiple times daily, and 33 percent of customers answered its constant usage. As such, the incorporation into the daily life of consumers, and its cost-effectiveness, has made email one of the most prevalent communication forms.

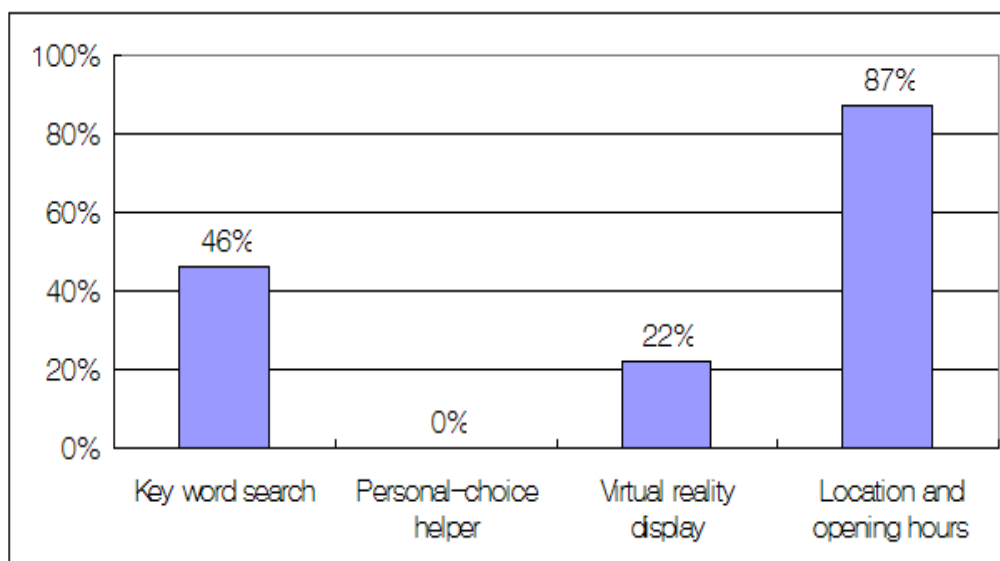
However, it is important to remember that the email does not necessarily replace the telephone or the fax, but is certainly an additional and important form of communication

(Pollanen, 2006). Wills and Wills (1996) confirmed that computer mediation in marketing is not an end in itself, but a uniquely different element of the marketing mix. For example, the Hanaro Gallery in South Korea showed a ‘contact us’ feature, but included only the email address. The ‘contact us’ feature refers to not only electronic but also actual contact details.

The websites of arts organizations serve to represent the venue on the Web. For the arts organization, their website is not a separate entity but an integral part of an arts organization. Therefore, it is important to provide all relevant details, such as address including email address, telephone numbers, fax numbers, and opening hours (Allpress, 2005; Allpress & Tomlinson, 2005). As shown in the results of this study, the relatively high proportion of ‘contact us’ (87%) in the examined websites, demonstrates that the importance of this feature has been well understood as a principal elements of both on and offline customer support.

6.3.2. Personal Choice Helper

Figure 6.7
Personal Choice Helper



As customer support provided in the examined website of arts organizations, personal choice helper dimension includes key word search, personal choice helper, virtual reality display, and location and opening hours features. Figure 6.7 shows that the personal choice helper dimension has a significant presence in the websites examined through location and opening hour features (87%) and generalization of key word search function (46%). In contrast, only 22 arts organizations provided a virtual reality display (22%), and no arts organizations

examined in this study used a personal choice helper (0%) feature in their organizational website.

Key Word Search

Of the websites examined, 46 percent of arts organizations provided a key word search feature either internally or both internally and externally. As the organization of website content is non-linear in nature (Novak & Hoffman, 2005), a key word search function allows the users to locate easily the exact information they are looking for. The key word search feature allows the audience to seek information without spending much time.

In relation to the website of the arts organizations, key word search feature can include an 'event search' feature, such as that provided in the Aboriginal Art and Culture Centre in Australia. A user interested in previous or current arts programs, can simply type a key word or phrase in the search section to get the detailed information, in most cases with related images. Indeed, an information search has been emphasized as one of the key characteristics of interactivity (Heeter, 2000). Many researchers identified an information search or interaction between a message and users, by means of a 'content search' feature. They found that a high level of interactivity comprises the 'manipulation, feedback, and information searches' dimensions; medium level of interactivity consisted of manipulation and feedback without an information search, and low level of interactivity involved only manipulation. In this sense, the key word search features enhance the quality of the communication between the users and the organization. Therefore, a search feature needs to be included as an indispensable customer service.

Personal Choice Helper

Arts products can be categorized as specialty products that possess authentic characteristics or brand values (Colbert, 2000). The arts organization offers intangible products similar to the characteristics of services that can be defined as "deeds, processes, and performances" (Zeithaml, Bitner & Gremler, 2006, p.4). In this regard, the arts organization sells both a product and a service.

As addressed in the literature review, the needs of the arts products are different from the needs of the common goods, such as insurance that offers a more personal and persuasive

approach to selling (Dickman, 1997). In arts consumption, the level of satisfaction of the individual largely depends on their knowledge of the arts and their previous contacts with them (Kolb, 2000). Therefore, the choice of products can be affected by previous aesthetic experiences through participation, or in arts education. These special characteristics of arts products and arts consumption emerged from the finding in this study that ‘personal choice helper’ feature was not present in the examined websites.

Virtual Reality Display

The results showed that the ‘virtual reality display’ feature (22 %) was used by relatively small numbers of arts organizations. It can be seen that the arts organizations were mostly not persuaded by the effect of introducing and exploiting virtual reality display feature in their organizational websites. However, it is a promising sign that 22 percent of organizations provided a virtual reality display considering the relatively short history of online presence of arts organizations

In fact, digital images or visual culture are an everyday part of life, which we take for granted. New inventions in web technology allow multimedia techniques to make much more sophisticated and integrated presentations in the form of video, sound, music, graphics, and text. In particular, multimedia features can enhance capability by making users’ experiences more fun and stimulating (Spalter, 1996). Arts organizations employ multimedia interactive techniques, such as multimedia presentations of venues, collections, exhibitions, or performances, in order to communicate with their existing and potential audiences. For instance, the website of the French arts organization Le Louvre museum offered interactive floor plans and multimedia presentations. The Queensland Performing Arts Complex in Australia, the Canadian Confederation Centre of the Arts, and the Confederation Centre of the Arts websites allow users to see the venues, collections, exhibitions, or performances via virtual reality displays. Although not physically moving, the user can experience the arts in a way that is unimaginable in a traditional arts management setting.

There are statistically significant correlations between the use of photos and multimedia and the offering of interactive options (Schultz, 2000). In addition, the applications of new technology significantly affect the traditional ways of consumers’ choices (Lovelock & Wirtz, 2004; Burke, 2002). The application of a virtual reality display should be perceived by arts organizations as being cost-effective, and that they should be integrated into their websites.

In the future, a more challenging use is to be expected due to evolving new technology and creative arts marketing.

Location and Opening hours

Location and opening hours information is provided in 87 percent of arts organization websites. In arts management, location is not only a distribution channel, but also a place where the encounter among the arts, artists, and audiences happens. Location is the choice of a physical site where the product will be bought or consumed by the customer (Colbert, 2000). This study found that many arts organization's websites provided the information on how to get to the venue with transport, opening hours, entrance fees, and other useful details. In practice, the simple issues of transport to and from the venue, and the problem of parking and security, are crucially important attributes of the arts experience quality.

In addition to location, the attendance messages on the website should include opening hours of venues. As discussed in the literature review, because the arts are a 'perishable' commodity, time is a crucial element in their delivery and consumption. Arts products are the kind of services that are usually consumed at the "time" they are provided (Zeithaml, Bitner & Gremler, 2006, p.4). In some respects, arts organizations sell to the audience the time to experience the arts (Byrnes, 2003). Therefore, the times at which the arts are offered, play an important decision-making role for the arts consumption.

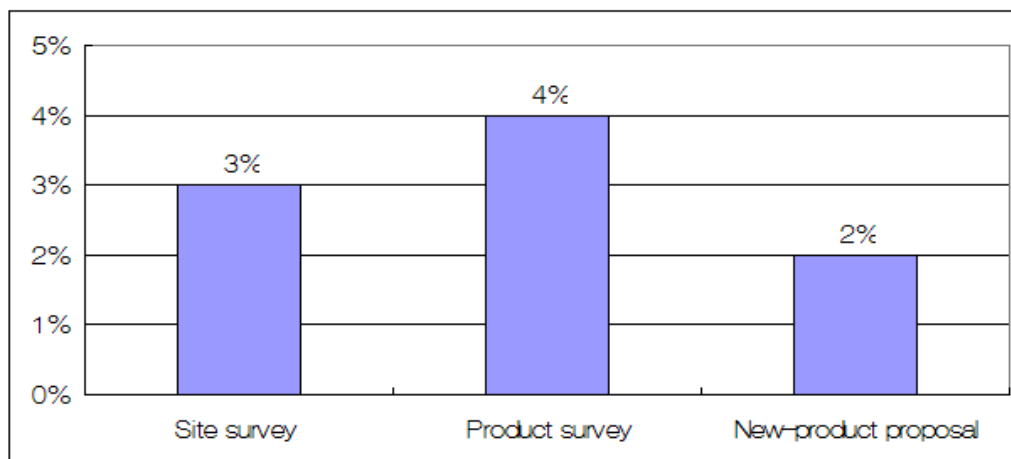
In general, getting the information in a practical way considerably reduces consumers' time spent and lessens their efforts in the decision-making phase. Actually, the amount of effort a consumer expends is limited, and consumers' effort is directly proportional to their interest in the product (Kolb, 2000). Consequently, the location and opening hours information on the website can have an impact on directing a visitor quickly to the venue. This study shows that a high proportion of presence of location and opening hours information is featured and that there is an importance attached to offline venue information by arts organizations. Ultimately, this feature should be mentioned in all the websites of arts organizations that have an actual venue facility.

6.3.3. Marketing Research

This sub-section examines marketing research in arts organizations' websites. Marketing research refers to the mechanism for gathering the information required for making decisions (Kotler, 2003). Although the website has introduced tools for online marketing research, results of this study demonstrate that arts organizations still seem to be reticent to fully exploit them. The results for marketing research (see Figure 6.8) show that only four percent of arts organizations websites provide 'product survey' features, three percent used a 'site survey' feature, and two percent used a 'new product proposal' feature online.

Figure 6.8

Marketing Research



Site Survey

The results show that there is significant difference between the potential and the actual exploitation of research in arts organizations via the websites. Only three percent of the websites examined used a 'site survey' feature. For instance, the website of the National Arts Centre (NAC) in Canada included an online comprehensive website survey on the topic of the value of the site. Traditionally, research has been considered to be one of the most underdeveloped arts marketing areas and the result of this study shows that only a minority of arts organization websites used a site survey, confirming that such a deficit has been transferred into the website as well.

Indeed, the website survey can provide one effective way of establishing a dialogue (Berthon, Pitt & Prendergast, 1996) between website visitors and the organization's website. It is noteworthy that little attention has been paid to the issue of research. Therefore, the tenet that marketing starts from the research (Kotler, 2003) needs also to be extended to the websites of arts organizations.

Product Survey

This analysis did uncover that only four percent of arts organizations provide a product survey via the websites. Those that had an electronic form of survey about products on their websites were the Centre National d'Art et de Culture Georges Pompidou and the Korean arts organization Dongsung Art Center. As mentioned, the arts market is a product-focused market, in which the quality and value of arts are the core element. The value of the arts experience can only be measured after purchase and appreciation. These uncertainties have probably been responsible for arts institutions' reserved attitudes towards comprehensive new product researches. Therefore, product surveys on the website can be seen as options to increase research opportunities.

New Product Proposal

Only two percent of arts organizations used the 'new product proposal' feature online. The website of the French organization, Le Centre des Arts Vivants, allocated a special section in which visitors could express their opinions on their new products. This method encourages visitors to believe that the organization values the opinions of the audience, thereby making them feel of value.

The most typical product research in the art business is survey research conducted on audiences just after they have attended an exhibition or performance. In general, the questionnaire is about what they have already experienced rather than what they would like to see in the future. 'New product proposals' are mainly concerned with what the audience would like to experience in the future. According to the result of this study, only two out of 102 arts organizations have employed a new product proposal by asking the opinion of audiences. Although arts research is one of the most underdeveloped areas of marketing, as confirmed by this study, organizations should take into account arts marketing research via

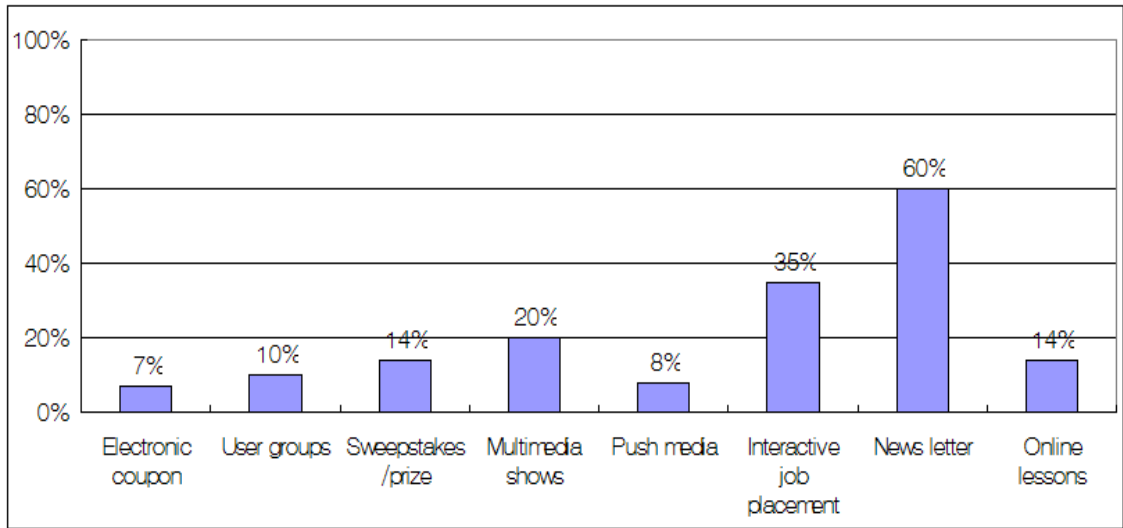
their organizational websites considering its cost-effectiveness at accessing a specific class rather than the population as a whole, its interactiveness, and its dynamism.

6.3.4. Promotion

This sub-section addresses the promotional dimension in arts organizations’ websites. In general, promotion activities are the most visible by being closer to customers. The goal of operating a website is closely related to intimate contacts with customers. There are eight features of promotional dimension in this study, and they demonstrate relatively different web presence. As shown in Figure 6.9, features like an electronic coupon (7%), push media (8%), user groups (10%), sweepstakes or prize (14%), online education (14%), and multimedia shows (20%) were presented by the small numbers of arts organizations’ website, but features like interactive job placement (35%) and newsletter (60%) were used by the numerous arts organizations’ website.

Figure 6.9

Promotion



Electronic coupon

Of the websites examined, seven percent included an electronic coupon for more active promotion. When coding, coupons that are not electronic have been excluded from this research. Coupons were usually printable to allow users to carry them to the arts organizations or program. E-coupons are used to increase the amount or speed of a

transaction as sales promotion, which functions to bring instant interest and generate publicity as a sales promotion.

In general, the most common sales promotion forms are coupons, prizes, subscription gifts, and special offers and discounts related to multiple attendances through subscription (Hill, O'Sullivan & O'Sullivan, 2003). On the internet, coupons, samplings, and contests are the most widely used sales promotion activities. The coupon is sent to the customer by email as part of an arts marketing campaign. The cost of setting up an e-coupon section is minimal. Unlike traditional coupon distribution, the institution can monitor and even control the number of e-coupons in circulation.

In some respects, online marketing promotion undertakes a more customer focused orientation than an offline sales promotion, because the distribution channel is at the center (Strauss, Frost & El-Ansary, 2006). Like in advertising and publicity, there are many flexible sales promotion applications covering a wide range of tactical situations over the website. This study showed that electronic couponing was present in only seven percent of the websites. Nevertheless, this can be understood as a positive sign for the adoption and development of multiple applications of the websites of arts organizations.

User Groups

Ten percent of the websites supported a 'user groups' feature to implement strategically targeted arts marketing and to maintaining the audiences. While there has been increasing interest in online communities, the result of this research showed that only small numbers of arts organizations have recognized the eventual effect of creating user groups. However, some arts organizations have introduced user groups. The website of the French arts organization Centre National d'Art et de Culture George Pompidou, for example, has a special section for its user groups on different topics, such as friend and artist, gallery space, and artist forum. More specific subject user groups are provided, particularly by the Korean arts organizations through 'Forum-NADA movie note' and 'audience community' by LG Arts Center, and 'opera community' by Daegou Opera House.

Arts organizations can build audience communities on their websites to stimulate public discussions and draw thousands of people together in a virtual community. According to Kotro (2005), user groups may build a community atmosphere in the site, which in turn may

make it a satisfying and adaptive marketplace option. Virtual groups provide the kind of identification and feeling of membership found in face-to-face interaction, and many groups identify themselves as communities (Benkler, 2000; Preece, 2000). In both virtual and real life communities, these memberships can be considered as an extension of natural relationships (Australian Government Culture and Recreation Portal, 2005c; Fernback, 1999; Fox & Roberts, 1999).

In particular, the benefits of having these groups on the web have been significant for public relations as part of the identification and monitoring procedures of audience interests (Newsome, Turk, Kruckeberg, 2004). A website can provide visitors with the settings where they can interact among themselves, which ultimately helps to build virtual communities. Tools and features needed to build such communities are online forums, bulletin boards, news groups, online greeting cards, guest books, and chat rooms. Users of the website can share their experience with others and also ask questions, which may be answered by others (Pitt, Berthon & Prendergast, 1996; Burke, 2002).

Regardless of the increasing importance of user groups in relation to the website, arts organizations are far from taking full advantage of its potential. It is obvious that the starting point will be setting up user group features on the website and introduce customers to more activity through online arts marketing.

Sweepstakes or Prize

Another interesting arts marketing function drawing audience attention is the 'sweepstakes or prize' feature, which was provided by 14 percent of websites examined. Sweepstakes or prize refers to events held to attract internet 'surfers' and to encourage them to participate by offering special incentives like online 'win tickets' promotions (Royce, 2001). The term 'prize' in this analysis, it refers to a promotional event, and excludes the prize involving competitions.

In the website of the Arts Centre in Victoria and the Frankston Arts Centre, users can enter a competition to win prizes and tickets to upcoming performances. Special contests or promotions that are sponsored by another company were available from many organizations such as the Australian Tourism Award and Aboriginal Art and Culture Centre.

Some arts organizations, like the John F. Kennedy Center for the Performing Arts, Le Centre des Arts Vivants and the Queensland Performing Arts Complex had a sweepstakes campaign that invites visitors to participate by filling out an electronic entry form in which they are also asked to provide some personal information. This is also another way of enlarging emailing lists. While some visitors are likely to view such messages as advertising (Ghose & Dou, 1998), the realization that they might benefit encourages them to participate for little effort.

Multimedia Shows

More technologically elaborate features, such as multimedia shows, were delivered by 20 percent of arts organizations. These can be used for promotional materials and arts marketing development. Many people desire access to arts information, however, not everyone prefers learning through written material. Thus, videos, graphics, and audio resources allow visitors with varying abilities to benefit.

For instance, the John F. Kennedy Center for the Performing Arts offers video clips showing workshops for teachers. On the French arts organization Le Louvre museum website, interactive exploration often referred to hidden details of individual works, and the context in which they were created, such as offering a closer look at the *Mona Lisa*. Another French arts organization, Le Magasin-Centre National d'Art Contemporain de Grenoble, offered a multimedia show to listen and download the conferences held at the venue. The National Arts Centre in Canada offered web cam and the Confederation Centre of the Arts provided video files of interviews, master classes, and broadband videoconference sessions.

Over the next several years, such an investment may bear fruit in broadening and deepening audiences for the next-generation of internet users. Although 20 percent is not sufficient to draw meaningful conclusions, growing interest in both users and organizations will have a synergy effect on audience development in the future.

Push media

Another technologically sophisticated feature, push media, was delivered by eight percent of arts organizations. This technique allows visitors to the website the convenience of receiving information to fit their particular interests. While it retains the interactive nature of the new media, it also provides users with the same ease associated with watching television. It is also

interesting to know that the public sometimes see messages. The visual impacts are strong, as it is “a message by grouping information by similarity, proximity, and continuity” (Newsom & Haynes, 2005, p.241).

A good example of push media is provided by the John F. Kennedy Center for the Performing Arts and its high-technology partner RealNetwork. They presented online adaptations of popular children's books. These streaming media presentations are read by the authors and include the original illustrations. Also, the Warwick Arts Centre website can broadcast its content to interested users. Once a user registers, the website will deliver multimedia-rich information content about arts products to the user's screen.

Another interesting type of push media involves the Subscriber Management System (SMS). Korean arts organizations such as the Seoul Arts Center and the LG Arts Center provide an SMS service. The Canadian arts organization the National Arts Centre provides wireless mobile device connection for the information on the National Arts Centre's events calendar.

The benefits of using SMS messages and promotions have been confirmed by some pioneer researches such as Txtm8 project by the South West Arts Marketing Agency (2002) in the UK. In this research, a variety of arts and leisure organizations participated in SMS messages and promotions in 2002. The project's objective was to examine whether SMS messages and promotions could attract the audience of 18-24 year olds to various arts marketing events in Plymouth. SMS messages and promotions proposed discounted tickets, while promoting other types of arts events to existing audiences of a particular art genre. The results showed that SMS messages can find and develop new audiences, because they reduce young people's physical and psychological barriers to the arts organizations and venues. In addition, SMS messaging can turn potential arts audiences into existing audiences. These new audiences were found to be quite different from traditional ones, in that they were younger, a majority was male, and they included many single students or young professionals.

Another case study using SMS message promotion was conducted by the Auckland Theatre Company (Ross, 2006) that sent messages to its young adult audience members for promotional purposes. Such an innovative marketing strategy aims at reaching out to young adult audiences by selling 'standby' tickets at selected performances. This project was aimed at audiences under 25 years old because SMS is widely used as a peer-to-peer communication mode. The results show that, with the advance of new technology related to mobile ticketing,

SMS can be assured of access to the 35 years olds in the short term. SMS message promotion may well become a core marketing strategy for future audience development.

As such, some innovative arts marketing encourages using push media as up-coming marketing strategies, because audiences are becoming more and more familiar with interactive devices (Hakfelt, 2005). If they fail to make this sort of effort, the arts organizations will be unable to develop skills for communicating with their customers of young generation and will be seriously left behind. Therefore, the eight percent use of push media can be considered to be a sign that arts organizations are beginning to exploit this exciting innovation to enable them to develop, and remain in contact with audiences.

Interactive Job Placement

Among the examined arts organizations, 35 percent of their websites posted interactive job placements that included both actual, and possible, job propositions in the future under a subtitle indicating job placement. The highly interactive nature of a website can provide the means to treat each online applicant in an individual manner. Even for those who are not applying for arts jobs, this section may project a favorable image of an organization that is considerate to its potential employees.

An arts organization can be one of the best examples of how non-profit organizations can make use of their websites in order to improve its recruiting procedure. About a quarter of the examined websites reflect that arts organizations are still relatively closed structures, yet the effort to be closer to the public has been made by some and transferred to the websites.

Newsletter

A newsletter has been sent by 60 percent of the arts organizations examined. This result was less than expected, given the comments in the literature reviewed. However, such a proportion does suggest an awareness of the website as an arts marketing tool. Electronic newsletters can be sent by email that can effectively lead people to the website at every opportunity (Drake, 2002). A regular newsletter sent to a user's email address with information about upcoming shows, reminders, and special offers, is one of the most effective and efficient email marketing tools.

Sending emails for marketing involves very subtle and cautious approaches to have maximum impact. In general, an email newsletter is delivered to a targeted list of subscribers who have agreed to receive them. Permission from audiences should be obtained from the beginning, and a 'refusal' policy should be followed rigorously. Indeed, audience intention should be placed at the center of any email marketing campaign. Technology allows the user to make choices about whether or not he or she receive or refuse email from a certain company. This is called an 'opt in' and 'opt out' permission based email marketing (Royce, 2001). For example an 'opt in' and 'opt out' service was provided by the Judith Wright Centre of Contemporary Arts website.

In terms of the delivery interval, there were two different modes of sending newsletters regular or occasional. For the regular delivery, the results showed that the monthly newsletters were most frequently adopted by arts organizations like the John F. Kennedy Center for the Performing Arts, Centre National d'Art et de Culture Georges Pompidou, the Victorian Arts Centre, and Kingston Arts Centre.

In addition, some arts organization websites like the Gold Coast Arts Centre and Carclew Youth Arts Centre used the term 'email lists' or 'email listing' rather than newsletter. At present, there is no clear distinction between newsletters and email lists. A newsletter is more regular and official than an email list. The result of this study included both email lists and newsletters regularly sent to audiences containing information about upcoming shows, reminders, and special offers.

The email newsletter is not only complementing traditional methods of promotion, but it can serve to widen an organization's reputation to a different type of audience. Arts organizations have recognized the importance of permission, applied frequently to keep arts audiences who are in general relatively high in status in education and economic power. As well as focusing on its use to boost individual events, the wider benefits of e-marketing should be considered. As in all advertising, the long-term effect of consistent emailing on audiences is to heighten familiarity with the organization or event. The success of any website lies in keeping visitors that are aware of its existence, engaging constantly with the site.

Today, email plays an overwhelming role in successful online marketing in the profit sector (Glen, 2005). The result of this study shows that 60 percent of arts organizations integrated email news letters into their promotion marketing. Nevertheless, they are far from being one

of the most important promotional marketing features. In the future, it should be expected that the majority of arts organizations will adopt newsletters as an aid to online arts marketing.

Online education

Online education was adapted by 14 percent of arts organizations. However, in spite of such a small proportion, the content and quality of the examined online programs showed the beginning stages of an e-learning content in their websites. Online arts education can be an excellent supplementary educational tool, available for teachers who wish to provide a more visual, yet indirect artistic involvement through school arts education. In this sense, arts organizations may create education plans for teachers to help them use online educational programs. Teachers receive a study guide when they register for the series, and contact with the artists may be made by phone, fax, and email questions before, during, and after the program. Teachers guide younger students in web-based learning and research activities by creating a classroom web page that contains the links to pre-selected web sites.

In addition, many arts organizations create educational materials for students. For example, the John F. Kennedy Center for the Performing Arts has developed extensive and comprehensive online programs with broadcasting, interviews, lecture or demonstrations, performances and discussions with world-class artists and companies performing. As such, arts organizations can play a major role in an effective and productive online approach to arts education with their knowledge and experience.

In addition, learning effects can be improved further in an interactive learning environment (Battye & Ntangaare, 2006; Swan, 2003; Taylor & Maor, 2000). The type of content placed on the web should be, first of all, interactive so that it can be used for online interactive learning activities. For instance, the Seoul Arts Center provides an e-learning service of video-on-demand (VOD) that facilitates interaction by helping the user to become familiar with online learning. Such an innovative approach provides extensive learning resources for further studies when needed. The most successful websites are highly dynamic, and the content is not only interactive but constantly growing and changing (Wong & Brelsford, 2005). The more new technology develops and becomes accessible, the higher the importance of the content of the online education programs (Flowers, 2001).

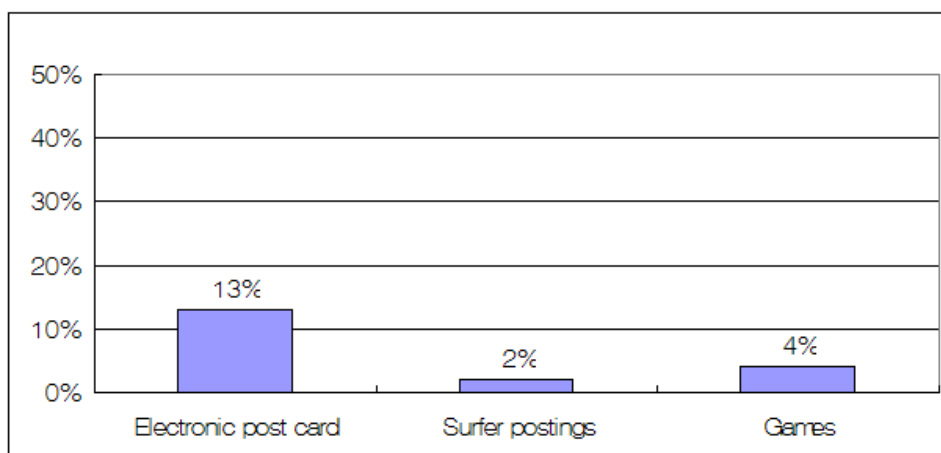
An online and offline integrated approach to audience education is necessary to reduce the limits of online education, and to develop a broader and deeper understanding of artistic and cultural knowledge, as well as to break down the barriers between educational institutions and cultural institutions, like museums (National Endowment for the Arts, 2002b). However, with the advantage of e-learning with less restriction of time, distance, and money and the importance of arts education to the larger public, a 14 percent use of online education programs by arts organizations suggests that they have a long way to go in order to satisfy audiences and fulfill their educational missions.

6.3.5. Entertainment

This sub-section describes the results of the content analysis of the entertainment dimension in the selected art websites, which shows how many organizations utilize an entertainment function in marketing and website operations. It was found that 13 percent of websites (see Figure 6.10) included electronic postcard features, while game feature was found in four percent and surfer postings in two percent of the examined websites. Such a low inclusion of entertainment suggests a significantly lower perceived value of interactive entertainment.

Figure 6.10

Entertainment



Often, interactive entertainment and passive entertainment are referred to as “lean forward and lean back” experiences (Miller, 2004, p.57) and suggests that the medium by which message are presented can influence users’ interests. The audiences’ participation with the message in the form of entertainment can enhance their familiarity with the website and

ultimately, with the arts organization. Additionally, findings suggest that among the interactive functions, entertainment is perceived as significantly less proficient as is interactivity that is embedded in the website content.

Electronic Postcard

The results show that 13 percent of arts organizations used electronic postcards to be sent to the friends of users informing them about the arts organizations or the arts programs. These organizations were Musée National des Arts et Traditions Populaires, and Linden-St Kilda Centre for Contemporary Arts. In particular, some French arts organizations like the Musée National des Arts et Traditions Populaires website allowed visitors to send electronic post cards to their friends directly from the website. Senders can simply type their messages and then choose the graphics or settings to build their cards.

For arts organizations, electronic postcards allow them to expand their audiences, by providing a fun and interesting way of interactive communication with, and among, them (Carnegie Mellon University, 1998). It is expected that this function serves not only to furnish real benefits to surfers but also to entertain visitors by fulfilling their needs for aesthetic enjoyment (Buck-Morss, 2004; New England Aquarium, 2006). The electronic postcard is, therefore, a way of showing how arts organizations care for their customers.

Surfer Postings

An interesting way of sharing information, surfer postings are only present on two percent of arts organizations websites examined. Surfer postings on the website ask customers to write down, in an offline form, their experiences with arts products and the services the organization provide. In surfer postings, the users play both the consumer of the content, and the provider of the content. By encouraging audiences to write about their experience in the arts, organizations are also encouraging them to communicate their personal experience on the website. Such self-referencing is desirable to the organization in that information retrieval can be enhanced consistently.

Games

Another attractive way of sharing information, game, is presented at four percent on the websites of arts organizations. While a majority of visitors may recognize that games are part of the organization's promotion marketing (Ducoffe, 1996), they may still love to play because games provide escapism, diversion, and possibly emotional release (Gao, 2004). The interactive games aim not only to entertain consumers in cyberspace, but also to reinforce their impressions about the organization's products (Glassner, 2004). As for games, young audiences are known for their love of computer games. Given demographic characteristics of young users, most organizations in other areas are increasingly using games as incentives to attract surfers to visit their websites. However, the lower level of surfer postings and games demonstrated that arts organizations consider their website to deliver the message they want rather than diversifying the quality and method of message delivery and communication using various features.

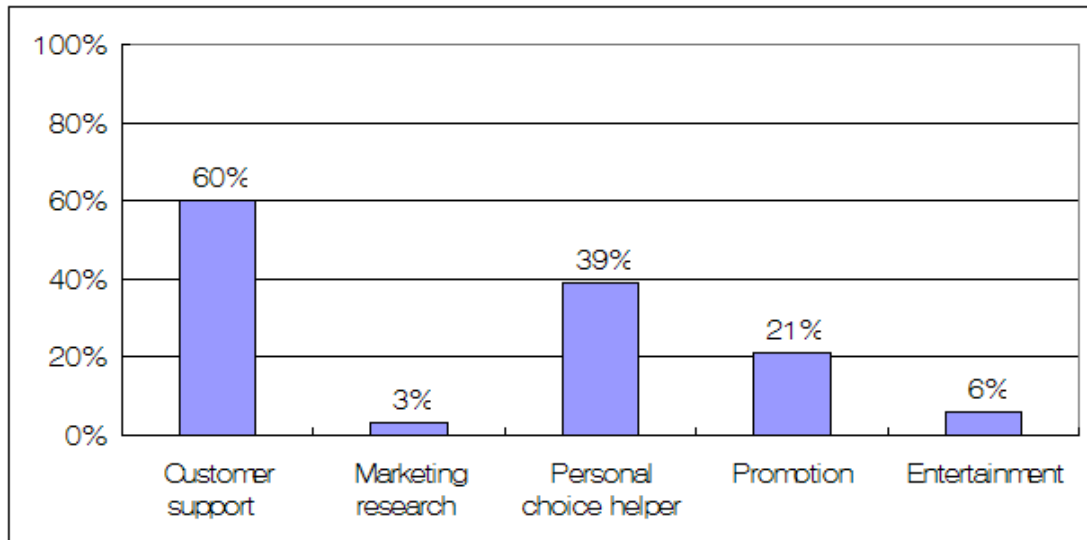
6.3.6. Summary of Interactivity

The fulfillment of the interactivity function in detailed composition was summed up resulting in customer support at 60 percent, marketing research at three percent, personal choice helper at 39 percent, and promotion at 21 percent and entertainment at six percent. Figure 6.11 summarized the fulfillment of the interactivity dimension in the websites examined.

Results showed that interactivity function was positively associated noticeably with customer support (60%), and partially the personal choice helper (21%). Findings are consistent with the audience focused marketing management perspective of arts organizations, and suggest that online applications promote rather than reduce attention paid to the audience. It was observed that the rare utilization of marketing research (3%) in traditional marketing has been reflected into online applications.

Figure 6.11

Fulfillment of Interactivity by Dimensions



By contrast, interactive functions on the websites were little used for promotion purposes (21%) compared to their impacts and potentials. Arts marketing management is about facilitating the relationship between the arts or artists, and organizations, and the website of arts organizations play a large part in those promotions. In fact, a number of messages sent to the audience are for promotion marketing. There is a large potential for the utilization of interactive promotion, sending messages in a more interactive method in order to motivate the audience. This study also found that interactive entertainment (6%) was slowly becoming a part of website content in arts organizations. Overall, findings about interactive functions in arts organizations are relatively low, considering the need to communicate with the audience in more effective and direct ways.

6.4. E-Commerce

This section relates to the question of the state of e-commerce in arts organization websites as evidence of online audience development. In this section, the usage frequency of e-commerce activity in the websites examined is presented. The present study categorized the eight e-commerce features of arts organization websites: online catalogue of items, card payment, shopping cart, terms and conditions, data protection, log-in and registration, order confirmation and delivery, and online ticketing. This study uses eight forms of transactional features on the website as a base scheme of the content categories to record information on how and what organizations websites were communicating with the consumer, based on the

Practical guide to development and managing websites provided by the Arts Council of England (Tomlinson & Allpress, 2004). The usage frequency of the different e-commerce features is summarized in Table 6.3.

6.4.1. What is the State of E-Commerce in Arts Organizations' Websites?

The above research question was examined through content analysis. The implications of offering e-commerce functionality on arts organization websites are provided in relation to the inclusiveness of particular contents in arts organization websites. The presence of the individual e-commerce feature on each website was coded, and the usage frequency of key e-commerce functions is summarized in Table 6.3.

Table 6.3

Frequency of Key E-Commerce Functions

Features	Frequency of Features	Percentage of Features
Online catalogue of items	60	59%
Card payment	49	48%
Shopping cart	41	40%
Terms and conditions	52	51%
Data protections	55	54%
Log-in & registration	71	70%
Order confirmation & delivery	44	43%
Online ticketing	43	42%

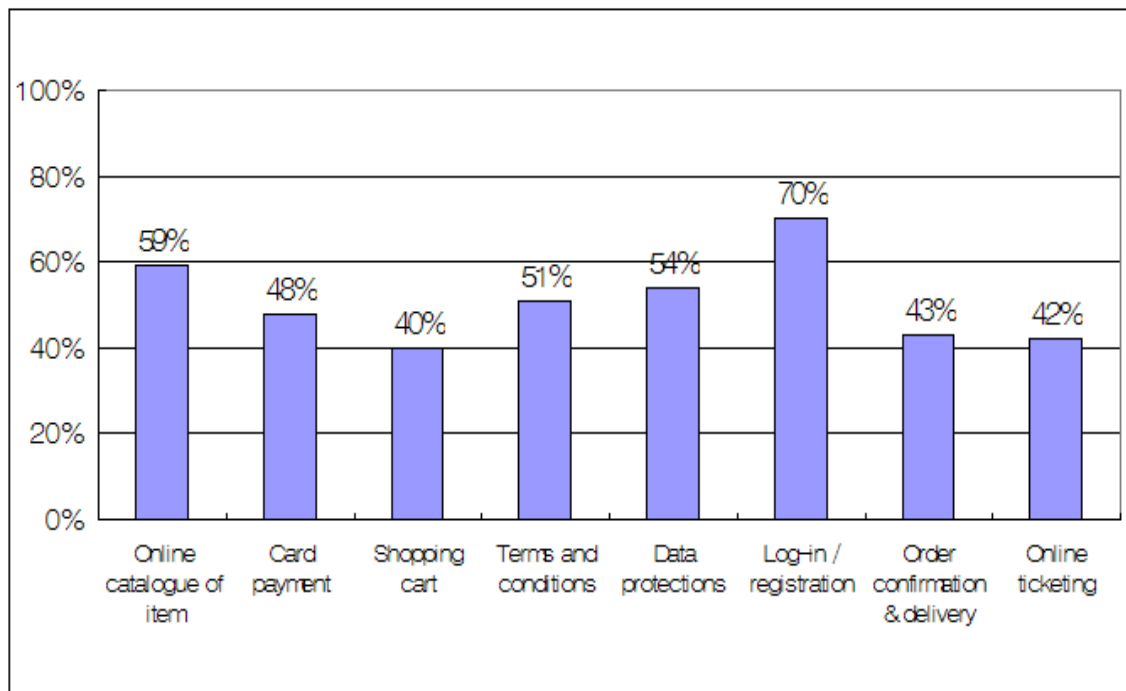
In the summary of e-commerce as shown in Figure 6.12, the 'log-in or registration' (70%) feature comes first, showing that arts organizations are aware of the potential of the website to gather audience information and implement strategic arts marketing. In fact, the benefits of e-commerce are more than selling goods and tickets. E-commerce, in particular online ticket transactions, makes it possible to collect audience information through purchase processes.

In addition, more than half of the arts organizations examined have been recorded positively in online catalogue items (59%), data protection (54%), and terms and conditions (51%). It can be seen that the principal concepts involved in implementing arts marketing for

transaction via the website have been understood clearly by arts organizations. The delivery of such information assures the visitors to negotiate commercial exchanges in a more convenient and secure online environment.

Figure 6.12

Summary of E-commerce and Online Ticketing



The percentage for the remaining few interactive functions also recorded a high score, such as card payment (48%), order confirmation and delivery (43%), online ticketing (42%), and shopping cart (40%). These features represent practical and technical issues for accomplishment of online transactions. With a fundamental understanding of how to proceed and finalize the transaction, the arts organizations can build another channel of distribution online.

Overall, the results on e-commerce show that about 51 percent of arts organizations offer e-commerce via the websites. It can be seen from the content analysis that the majority of arts organizations have applied most of the e-commerce feature covered in the other sectors of business. The application mainly included adopting and creating the principal features suited to arts consumptions in relation to the characteristics of the arts products. It appeared also that the arts organizations have captured the role of 'log-in or registration' for gathering

information from the audience, that is, marketing the arts with strategic approaches to the target audiences, in addition to the e-commerce.

6.4.2. E-Commerce Features

This sub-section describes the results of the content analysis of the eight e-commerce features applicable to the website of arts organizations: online catalogue of items, card payment, shopping cart, terms and conditions, data protections, log-in and registration, order confirmation and delivery, and online ticketing. The results show how many organizations make use of the e-commerce function in marketing and website operations.

Online Catalogue of Items

Online catalogue of items' feature was displayed in 59 percent of arts organization websites. In examined arts organization websites, most of the items in online catalogues were tickets for arts events, and some spin-off products for sales promotion. When the users visit websites to find out about the products and services they wish to purchase, it can be seen that they want to compare the quality, the price, time, and the specification of the product. The arts organizations should therefore provide sufficient information to the consumers who have more information available to them than ever before and therefore can be more demanding and more precise about what they want (Schuster & Dufek, 2004).

In general, the online item can be divided into three types, such as aids, motivational items or programs, and spin-off products (Colbert, 2000). In particular, spin-off products are goods related to the company's main products, such as arts products or the organizations' image to attendance as souvenirs (Kolb, 2000). Usually, the primary objective of selling spin-off products is to increase and diversify the revenue of the organizations. Museums and large organizations in the performing arts often use spin-off products in the form of recordings, posters, mugs, and stationary.

An online catalogue is not peripheral to the website content (Tomlinson & Allpress, 2004). The utility of an online catalogue is much more significant than a study catalogue in the traditional business. An online catalogue can be updated daily and provide information about arts events or other products. In addition, this item provides several useful facilities to enable arts organizations to manage stock, along with the comprehensive data of online sales. Most

of all, online catalogue facilitates purchase decision of customers (Koegel, 2004). In some respects, it is an important web service as business processes.

Arts organizations should improve knowledge of cataloging and classification in online cataloging systems, understanding of the technology as well as the requirements of selling successfully into rapidly evolving online markets. The online catalogue involves both product marketing and business development in arts organizations, and future success lies in developing creative approaches that corresponds to customers' needs.

Data Protections

The data protection was drawn to the attention of the public by 54 percent of arts organizations. This feature was displayed either in the course of the transaction process or separately as privacy protection rules. With regard to e-commerce, data protection concerns mainly the security of card payment (Tomlinson & Allpress, 2004). In general, the public does not feel comfortable providing personal details and credit card payments on the web in online transactions. Thus, the extensive use of public media, such as the website, for transferring sensitive data poses serious security challenges (Kodaganallur, 2006).

According to the Financial Data Protection Act of 2005, the content should be accurate and must comply with the current law in the websites of organizations (Tomlinson, 2005b), which requires giving the notice describing law enforcement and their regulator. Illegal content refers to prohibited content that is in violation of existing laws of general application. The self-regulation of the internet is as important as government derived direct regulation of the internet, and has been accelerating with the expanding new medium (Selfregulation.info, 2002). The management and control of law issues are closely related to the user and consumer choices and responsible industry practices (World Bank, 2003).

A useful starting point in addressing and complying with legal issues related to the website is to develop ways of delivering information to the users with regard to the knowledge, tools, and mechanisms required to the environment (OECD, 2004). As such, the application of the existing laws to cyberspace, and developing ways of facilitating the enforcement of law in cyberspace, is no easy task, and should be taken into account as one principal issue in operating a website. It should be noted that the principle of the law should be complied with both in the offline and online world (Global Internet Policy Initiative, 2005).

Accordingly, issues of data protection, privacy provisions and business transactions need to be considered as primary issues in designing and operating websites (World Bank, 2003). According to the observations and analysis of the 11 national codes of Australia, Canada, Austria, Belgium, Germany, France, Ireland, Italy, the Netherlands, Norway, and the UK, data protection and privacy is the most important single issue of action for all 11 self-regulatory codes (Selfregulation.info, 2002). For audiences, personal data protection in e-commerce enhances the accessibility to the website of arts organizations.

The fact that users are confident with the security system of the website increases the chance that they will make their purchase using credit cards, or will post their opinions on the website. Active participation, such as buying tickets, is a very risky decision to make, because arts audiences can have exact judgment on arts products and service only after their consumption (Byrnes, 2003). It is therefore important to reduce non-product related risks related to the services. For example, providing the choice of the actual seats off the plan over the website reduces the insecurity of arts audiences and achieves a much greater level of purchase completions (Royce, 2001). As a result, access to the arts and the website is closely related, especially on the Web. In general, the level of security that users feel while they are shopping on e-commerce sites is strongly affected by their perceived security during the purchase process (Yenisey, Ozok & Salvendy, 2005). Therefore, it is important to reduce the perceived risk which is not related to the inherent uncertainty of arts products.

In a sense, the results of this study on the data protection feature confirm the recent increase of legal precautions made in website content management. Considering the fact that the online transactions have gained the public's trust in their safety in the consumption of arts (Royce, 2001), the arts organizations should pay more attention to making their websites safe from a legal perspective, and express clearly a high degree of safety to the public in order to engage the audience in buying the arts products.

Terms and Conditions

In the present study of web content analysis of the arts organizations, 51 percent of organizations included the 'terms and conditions' feature in the course of online transaction. In e-commerce on the Web, users proceed generally to 'check out' in order to finalize the transaction. In the middle of this process, the terms and conditions need to be provided in

conjunction with the data protection implications (Tomlinson & Allpress, 2004). The fact that the terms and conditions feature showed up in more than 50 percent of arts organizations demonstrates the degree of understanding they have in relation to the customer oriented e-commerce and duty in order to create safe environment for the arts business.

Table 6.4
General Terms and Conditions in Musée National des Arts et Traditions Populaires Website

Introduction	Prices
Identity of the service provider	Methods of payment
Information concerning goods offered for sale	by banker's card
	by credit card or charge card
Contractual documents	Personal details
Acceptance of order	Encryption
Confirmation by e-mail	Electronic signatures
Right to return goods	Integral nature of contracts
Fulfillment of orders	
Deliveries	Responsibility
	Legislation applicable: resolution of disputes

Table 6.4 is an example of the general terms and conditions of online purchase provided on the website of French arts organization Musée National des Arts et Traditions Populaires. This example provides comprehensive explanations of the terms and conditions concerning all e-commerce features included in this study. Most websites examined posted the ‘terms and conditions’ feature and provided some details contained in the example. In particular delivery conditions and confirmation of order were mentioned frequently.

Another good example is provided in Table 6.5 by the Centre for the Arts in Brock University, Canada, under the term ‘policies’. Clicking the menu, customers can get detailed information about specific topics. This example provides easy and concise, but specific and practical, information for online transactions.

Table 6.5

Policies in the Centre for the Arts in Brock University

Sales policy	Special needs services
Babes in arms policy	Goods and services tax
Policy on children	Capital reserve fund
Inclement weather policy	Artist substitution policy
Concert cancellation policy	Lost ticket policy
Ticket exchange policy'	Refund policy
Handling fee policy	Tax receipt policy
Ticket mailing policy	Privacy policy
Discount policy	

In some respects, the 'terms and conditions' feature demonstrates good-faith and efforts of the arts organizations to deal with e-commerce in their websites. Building a reliable relationship with the customer is as important as enhancing opportunities for the successful online transaction. When planning and developing e-commerce in websites, it is easy to overlook the importance of legal issues. Such an oversight, however, can be damaging and very expensive for organizations (Australian Government Culture and Recreation Portal, 2005b). Therefore, terms and conditions features need to be considered as an indispensable online customer support that prevents potential problems caused by misunderstanding in relation to the online transaction.

Card Payment

Card payment is the last and decisive moment of the transaction completing the purchase. As the core feature of online arts marketing, card payment was provided by 48 percent of arts organizations. It was also found that they generally used in-house or outsourcing ticket agencies like 'Ticketmaster' in Australia. In addition, more and more nonprofit organizations are accepting card payment for other than transactional activities, such as donations, taking registrations or selling products (Arts Business Council of Chicago, 2004).

Online transactions involve interaction from the visitor and heavy data input (Allpress & Tomlinson, 2005). For a successful website in e-commerce, payment progress and steps should be clear and easy, and the number of pages to be viewed and the number of times the mouse must be clicked should be minimized. In this regard, a number of research studies confirm that many potential customers leave at the payment screen phase, and even more frequently in the ticket purchase (Allpress & Tomlinson, 2005; Hagel & Singer, 1999; Royce, 2001). The arts organizations assumed that some of the reasons for this were credit card security concerns, the first sight of total cost with fees and charges, seating, or form filling tasks (Hill, O'Sullivan & O'Sullivan, 2003).

Indeed, the fact that 48 percent of arts organization websites examined used card payment facilities showed the current state of e-commerce in arts organization websites. For the generalization of e-commerce, in particular, online ticketing and the card payment option should be adopted by most arts organizations, whether by outsourcing online ticketing companies or an in-house service.

Shopping Cart

Of the websites examined, 40 percent of arts organizations provided a 'shopping cart' feature. In comparison to card payment (48%), and confirmation and delivery (43%), shopping cart (40%) is the least represented variable in the e-commerce section. The primary purpose of the 'shopping cart' feature is to display all the products that the audience has selected and allow them to either continue shopping or insert their payment information to complete the process (Arts Business Council of Chicago, 2004). A 'shopping cart' feature is particularly useful if users may be registering for multiple events at the same time. It should appear on every page of the website and allow access at all times to its contents, with all the information necessary throughout the purchase process towards better completion of transaction (Allpress & Tomlinson, 2005).

The shopping cart feature on the website plays a role like a shopping cart in the supermarket in the real world. Online transactions do not differ from offline business. In order to enhance online purchase functionality, integration of the user-friendly shopping cart into the website has now become an essential element for successful e-commerce, providing ease and convenience of online shopping.

Log-in or Registration

In the present study, 60 percent of arts organization websites included the ‘log-in or registration’ feature. Such a high usage clearly illustrates a primary perceived advantage of web-based arts marketing. A ‘log-in or registration’ feature serves another purpose beyond e-commerce, in that arts organizations can obtain a number of pieces of information on the consumer from it. In fact, collection of information is the secondary benefit after the sales in e-commerce. Ultimately, log-in or registration allows arts organizations to possess a data base that can ultimately provide targeted e-marketing services to organizations (Allpress, 2005; Allpress & Tomlinson, 2005).

This research confirms that such multiple benefits made by the majority of arts organizations introduce ‘log in and registration’ feature into their websites. Indeed, many organizations have found that offering online registration affects positively the overall number of audience members in the arts organizations (Arts Business Council of Chicago, 2004). In addition, the collected data can save organizations a considerable amount in staff time, as it decreases the number of phone calls and mail contacts to and from customers. At best, the collected information can be used as the basis of the mailing list of arts organizations to conduct email marketing that is a cost-effective way to connect the audience with outbound promotions related to inbound online sales (Royce, 2001). Ultimately, email marketing or sending newsletters can enhance audience development as a result of information obtained from the log-in or registration of visitors.

In particular, for more customer oriented arts marketing, some arts organizations have adopted personalization to implement user-friendly website management. This function enables an arts organization to provide an individual visitor with personalized information while still containing a full spectrum of information to meet the potentially diversified information needs of website visitors. For instance, the Victorian Arts Centre and Georgina Arts Centre and Gallery provided a customer account service. For example, the selection of events or categories the users saw can be highlighted on the arts center homepage next time they visit.

‘Log-in or registration’ feature allows for audience gathering information such as email addresses, which then permit arts organizations, over time, to convert some of those website visitors into donors, members, and volunteers. This is probably the most essential rationale of

arts organizations for producing their websites to include exploitable log-in or registration features.

Order Confirmation and Delivery

The results of this study found that an order confirmation and delivery feature was provided by 43 percent of arts organizations. In general, the audience can see a confirmation page with a receipt, and an email confirmation is sent to the purchaser (Arts Business Council of Chicago, 2004). For instance, many arts organization websites, like that of John F. Kennedy Center for the Performing Arts, display a confirmation page of the purchase sent by email with an order confirmation number. This feature enables customers to track their online orders in real time. The website returns a confirmation, with an order number, contact details for queries and details of delivery. This capacity challenges the arts organizations to stick to its delivery time claims, and this, in turn, can give customers added confidence in purchasing arts products and service. If this function is performed satisfactorily, then customers can have positive images of arts organizations, and make their purchases with confidence.

Online Ticketing

Of the examined websites, 42 percent of arts organizations provided an online ticketing feature. In this study, online ticketing involves payment transaction, so online booking was excluded from coding. The most unexpected finding identified by the results of this study is that fewer than half of the arts organizations examined provided online ticketing services. In fact, the online ticketing for arts consumption is what audiences and arts organizations think of first regarding online arts marketing (Australian Government Culture and Recreation Portal, 2005c). From the arts marketing perspective, online ticketing is an important sales channel (Royce, 2001), it provides a 24 hours a day and seven days a week service, but it also provides an invaluable opportunity to remove sales peaks caused by the distribution of the season brochure (Allpress & Tomlinson, 2005).

In consuming the arts, ticket purchase itself is often fraught with difficulty for many arts audiences, particularly for performing arts (Hill, O'Sullivan & O'Sullivan, 2003). From the customer's point of view, buying a ticket is a high-risk decision to make. In this regard, offering the choice for the seat location in online ticketing system can reduce the risk perceived by the customers, and then attract them to precede the transaction. For instance, the

Centre for the Arts in Brock University, and most Korean arts organization websites, provides the choice for the seat location online. There is considerable evidence that purchasers do not like to be allocated a seat, and would prefer to select their own from an online seating map (Royce, 2001). It is likely that high percentages of online sales are achieved by venues with numbered seating that provide online choice.

With the fast growth in e-commerce, the online ticketing function is continuing to find applications on more and more arts organizations' websites (Australian Government Culture and Recreation Portal, 2005a). While online ticketing in the website of the arts organizations is relatively infrequent at the moment, as confirmed in this study, online ticketing provides visitors with an alternative way of making a purchase. Most arts organizations should therefore provide this feature to enable audiences to be at the center of arts consumption.

6.5. Other Features of Websites Related to Arts Management

This section examines other features of websites related to arts management as evidence of online audience development, apart from interactivity and e-commerce. The present study categorized four dimensions: audience development, site information, arts organization information, and arts education information. Under these four dimensions, 20 particular features were selected as variables related to arts management in the website of arts organizations. These dimensions and features illustrate the need to combine online arts management with traditional arts management. In this respect, this study serves as an exploratory trail to combine online and traditional arts management.

6.5.1. What are the Other Features of Websites that Relates to Arts Management?

The current effort consists of identifying, through the selected websites, the functions that an arts organization website should support in addition to interactivity and e-commerce. In order to complement an overall schema of the types of features required, I have determined what elements need to be newly created, and what resources organizations have available, to be able to create a large set of contents for the relevant websites. Based on the general distinctive features introduced by MiLE (Milano Lugano Evaluation Method), useful features in arts organization websites are categorized. The selection of the category has been made according to what message arts organizations want their audience to receive, and to determine the combination of content that will be required to convey that message.

Table 6.6

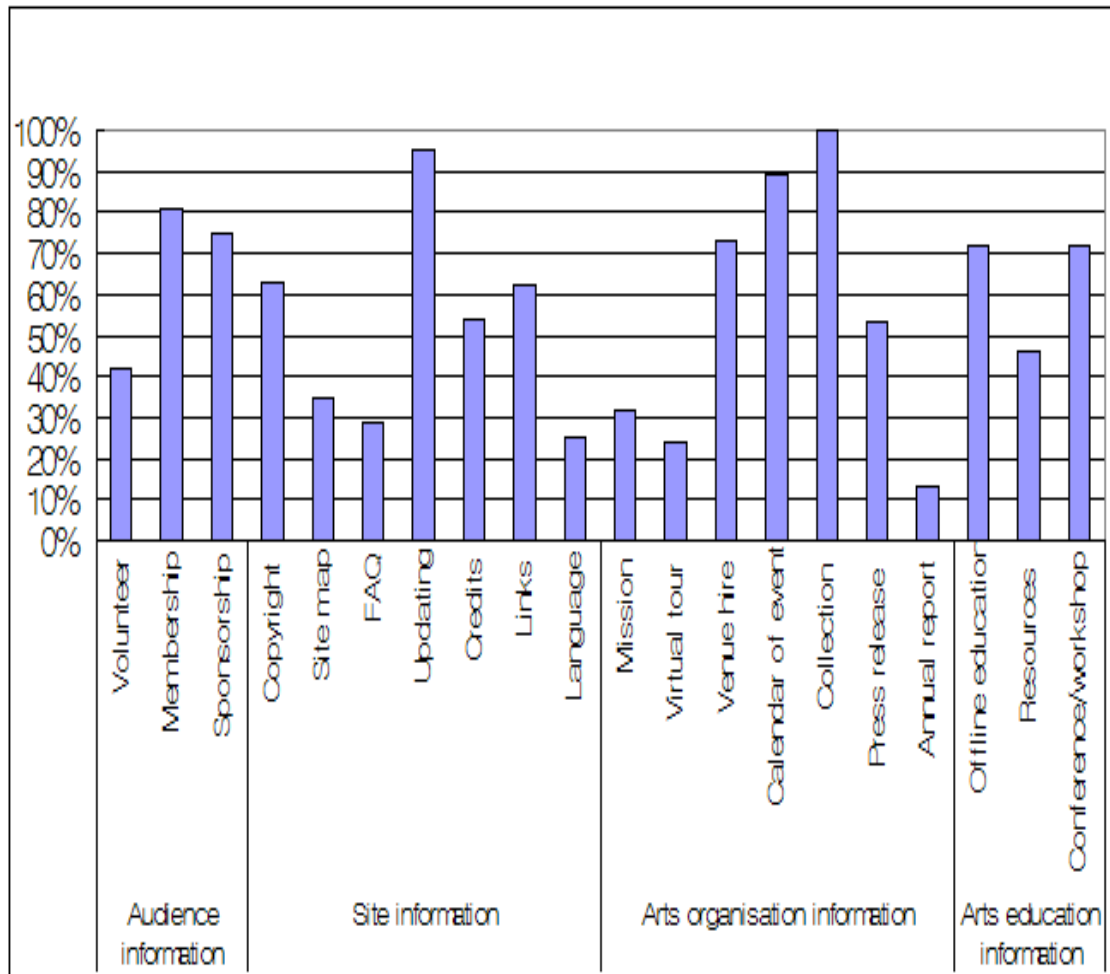
Other Features of Websites Related to Arts Management

Dimensions	Features	Frequency of Features	Percentage of Features
Audience Information	Volunteer	43	42%
	Membership	83	81%
	Sponsorship	76	75%
Site Information	Copyright	64	63%
	Site map	36	35%
	FAQ	30	29%
	Updates	97	95%
	Credits	55	54%
	Links	63	62%
Arts Organization Information	Language	26	25%
	Mission	33	32%
	Virtual tour	24	24%
	Venue hire	74	73%
	Calendar of event	91	89%
	Collection, exhibition or performance	102	100%
	Press release	54	53%
	Annual report	13	13%
Arts Education	Offline education	73	72%
	Resources	47	46%
	Conference/workshop	73	72%

In short, the other principal features in arts organization websites from an arts marketing management perspective are divided into four dimensions: audience information, site information, arts organization information, and arts education information. The usage frequency of the other features of that websites that relate to arts management is summarized in Table 6.6 according to these four dimensions. The full description of determination on the dimension and features provided in this table were presented in Chapter 2. As mentioned previously, the features of each dimension were selected to adjust the module of content analysis used in this study in conjunction with interactive functions, and e-commerce. The order of the dimensions and their features were selected at random.

Figure. 6.13

Summary of Other Features of Websites Related to Arts Management



As shown in Figure 6.13, audience information on the website was reviewed through volunteers (42%), membership (81%), and sponsorship (75%). There are many ways of discerning the audience in the arts as indicated in the previous chapters. Generally, an audience can be divided into two different categories, such as current or existing, and potential or new audiences. Among the existing audience, volunteers, individual audience members of the arts organizations, and sponsors play important roles in the existence and expansion of the arts and the arts organizations. The result shows that such traditional audience schemes were introduced and adapted by the majority of the arts organizations examined. As audiences are a central part of arts marketing, considerations about their interests, activities, and contributions to the organizations or communities need to be transferred clearly into the websites.

The site information dimension demonstrates the increasing attention to the specific aspects of arts and new technology. The arts organization website was active through updates (95%), copyright (63%), and link features (62%). First and foremost, a customer oriented website must provide the up-to-date information of the organization. A more careful consideration of other site information features, such as site map, FAQ, and language, can increase the website accessibility further. Such relatively high proportions assure the website's reliability to users. It is important to bear in mind that the issue here is not simply to increase the accessibility of the website for users, but to increase its attractiveness and to make it as user-friendly as possible (Newsome, Turk & Kruckeberg, 2004).

Arts organization information demonstrated that the website was highly focused on the organization's message delivery through collection, exhibition or performance, calendar of event, venue hire and press release. On the other hand, the messages customers want to receive about arts organization were seen less often in the results. For example, the mission and annual report features had a relatively low presence. It is important to bear in mind that this derived from the degree of arts organizational transparency to the public, from both the financial and the artistic aspects. The websites of the arts organizations are a perfect place to communicate with the customer, in addition to delivering the information that the organization want to convey to the audience (Royce, 2001).

The arts education dimension was relatively well exploited, in that the majority of arts organizations recognized its importance and demonstrated their efforts on the website. In particular, 72 percent of arts organization websites provided information on 'offline education'. Arts education is one important area to be developed further in arts marketing as a long-term strategy. A more comprehensive arts education feature suited to the online environment needs to be developed as a long term marketing strategy in order to fulfill the organization's accountability to society.

As shown in Figure 6.13, the summary of other features of websites highlights the efforts made by the arts organizations to transfer traditional arts management systems into their websites. The integration of traditional arts management features needs to be harmonized with online management in order to create an interactive communication channel with the customer. The results of this study demonstrate that the arts organizations are aware of the prime need of combining online and traditional arts management. It can also be seen that they

should make great efforts to build online marketing management suited to the particular organizations.

6.5.2. Audience Information

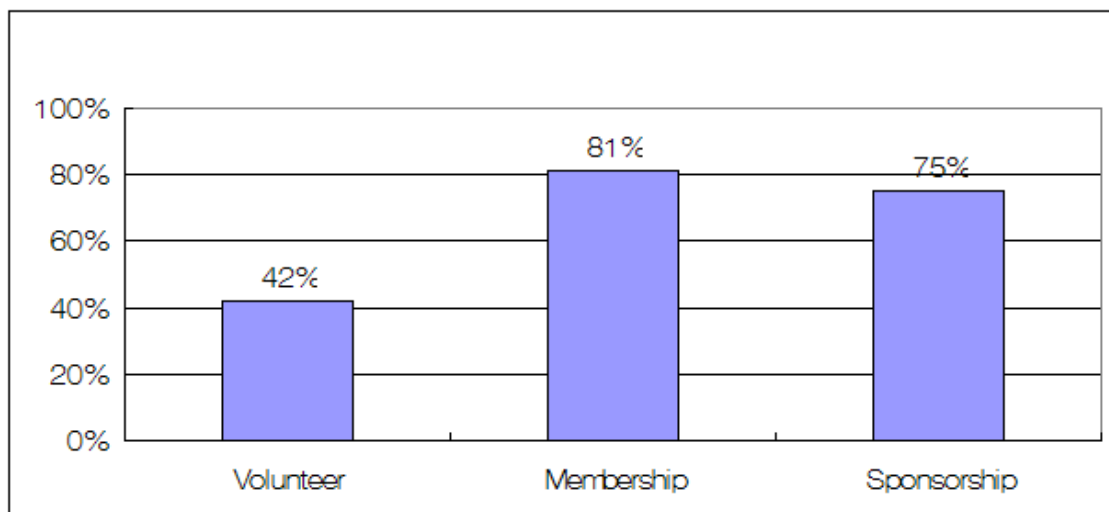
In this sub-section, the results of the audience information on the website of the arts organizations are provided. As the customer is at the center of online arts marketing, audience information becomes a starting point for an audience focused art marketing strategy.

According to the pilot coding result, the audiences who demonstrate an active participation in the arts and the arts organizations on the websites were volunteers, members, and sponsors.

This delineation of the audience is supported by this study. As shown in Figure 6.14, a significant presence of audience information was noticed in the websites examined: volunteer (42%), membership (81%), and sponsorship (75%).

Figure 6.14

Audience Information



Volunteers

Of the websites examined, 42 percent included features that related to the volunteer in the arts organizations. At present most arts organizations that have volunteer features aim to recruit new volunteers. In this regard, it is necessary to consider an online place for existing and active volunteers.

In arts management, volunteers are actively participating audiences in an arts organization's operation with conviction and passion (Hill, O'Sullivan & O'Sullivan, 2003). Audiences within the arts participation can have varying levels as suspects, prospects, customers, client, supporter, advocate, and partner (Peck, Payne, Christopher & Clark, 1999). While individuals in each group will have differing needs, the arts organizations are required to take different approaches toward audience development. Considering most arts organizations strive to develop audiences into higher levels, the organization's recognition on their importance should be reflected on the website.

Volunteers in arts organizations are a part of the resources that have particular roles and responsibilities, providing flexibility of management. The arts organizations often need many volunteers to bring the arts to the audiences, because it is difficult to balance temporary needs and special programming in relation to the expected and actual audience participations. Without volunteers, arts organizations would struggle more to manage the relatively limited financial resources and decreasing financial support from the public subsidy. According to the research on the economic impact of the nonprofit arts sector, volunteers contributed 707,058 hours of service to the arts sector in Oregon in 2000. The offerings can be valued at more than 8 million dollars and other subsequent contributions to the community to 13.2 million dollars. In total, the contributions were equal to 13 percent of the annual budgets of nonprofit arts organizations in Oregon (Buehler & Trapo, 2001). For non-profit organizations, volunteers fill the gap between the available labors and the arts organizations' need for workers. Therefore, more particular consideration needs to be paid for volunteer management in the websites of the arts organizations.

Membership

Concerning the membership feature, there was a presence in 81 percent of the website of the arts organizations examined. According to Raymond (1992), membership is one of the most important and traditional audience development strategy applied by arts organizations. In order to encourage joining the membership some membership sections on the website allowed prospective members to apply and pay on the internet.

Despite the recently diminishing numbers of arts audiences who subscribed to arts organizations (Chong, 2002), the present result showed that arts organizations were aware of the importance of audience membership in arts organization in order to keep the existing

audiences through both traditional and online audience development. A membership scheme should be part of a wider audience development program in arts organization websites.

Sponsorship

In the sponsorship related feature, 75 percent of the arts organizations provided a section for announcing sponsorship to the website. The fact that 75 percent of arts organizations used sponsorship feature demonstrated that they have recognized online sponsorship opportunities.

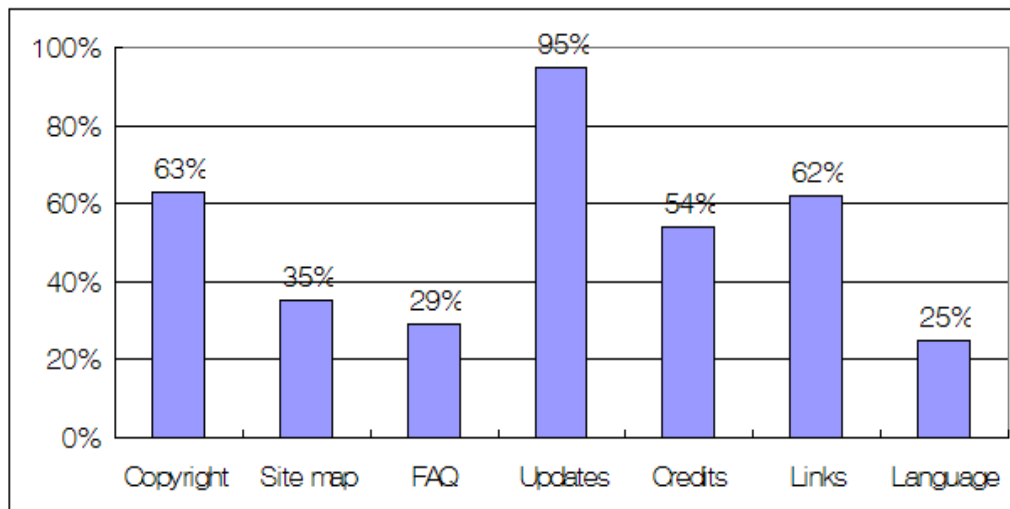
Sponsorship is one way in which business and the arts can exchange benefits (Hill, O'Sullivan & O'Sullivan, 2003). The arts organizations need to develop their revenue resources, and the wider exposure to the public is one important strategy to the sponsorship development. More arts organizations should come along with arts organizations using online sponsorship with more innovative and practical strategies. For this purpose, a more subtle and interesting approach should be applied to consolidate the financial state of arts organizations.

6.5.3. Site Information

This sub-section relates to the site information, such as site map, updates, technical information, and credits, to make the users familiar with the website content. As shown in Figure 6.15, the present study categorizes the seven site information features of arts organization website: copyright notice (63%), site map (35%), frequently asked question (35%), updates (95%), links (62%), credits (54%), and language (25%). In particular, the principal technology related features played an important role in providing website information dimension through updates (95%), copyright (63%), links (62%) features. It can be seen that such relatively high proportions of site information features ascertain the website's reliability to users, and can lead to increase the website accessibility and user-friendliness.

Figure 6.15

Site Information



Copyright

Of the examined arts organization websites, 63 percent posted a copyright notice. Copyright is one of the most important legal issues to be considered in operating a website in relation to privacy. Legal issues in arts marketing become more and more important. While the design of the website is the responsibility of a graphic designer, the copywriting issues tend to be in the charge of the marketing department (Allpress & Tomlinson, 2005). Posting a copyright notice in the website refers to the basic understanding for legal issues related to the arts business and the law on the internet.

Arts organization websites are not the exception in complying with the copyright law, and noticing such policy on the website is the minimum consideration in an ever-changing virtual world business. Therefore, all arts organization websites should have a copyright notification as a basic element. The attention to the copyright law should be obvious and apparent on the website by most arts organization websites.

Site Map

Among arts organization websites examined, 35 percent of websites provided site maps to inform users about website structure. In the examined websites, most provide comprehensive and written forms of site maps. There were varied types of site maps from the shortest site

map of the Mildura Arts Centre like “Site map A-Z Index”, a creative graphic representation of Le Carrefour des Arts website (Figure 6.16), to the comprehensive site map shown below (Table 6.7).

A site map facility enables visitors to find information that suits them straight away. In general, the time users stay on the website is not long enough for them to be familiarized with the structure of the website (Allpress & Tomlinson, 2005). Therefore, it is important to make sure visitors can easily find the material they want once they are on the website. The additional use of a site map is expected to make the website more user-friendly.

Figure 6.16

Site Map of Le Carrefour des Arts Website

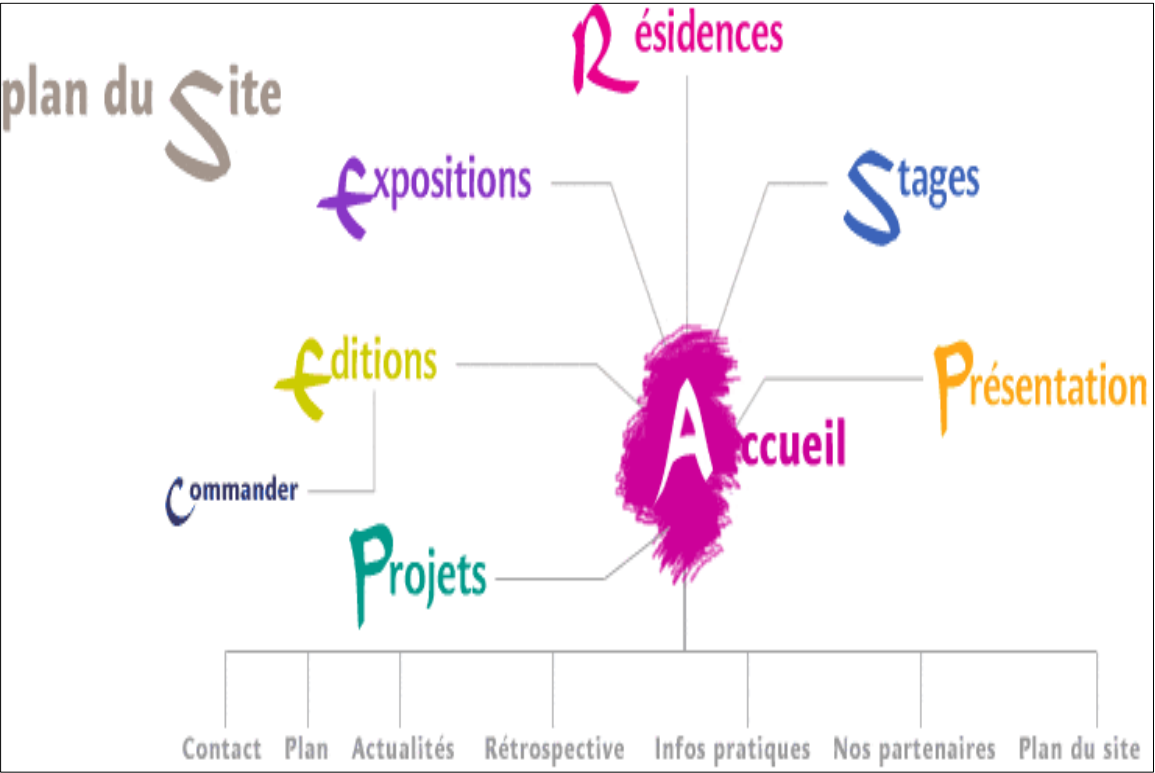


Table 6.7

Site Map of the Orford Arts Center

ABOUT US	FESTIVAL
Mission	2004 programme
History	Student concerts
Team	Past seasons
Partners	Sponsors
Virtual Visit	VISUAL SPACE
Contact	Historic
NEWS	Exhibitions
Nwsletters	Collection
News & Press Releases	Artistic path
Reviews	Make a donation
Employment Opportunities	Call for artists
CONTACT	RAVI Network agreement
Sitemap	Practical information
Frequent Questions	Past seasons
Comments	YOUTH EVENTS
ACADEMY	2004 Season
Education	Sponsors
Application	AUBERGE
Student's Concerts	Dining Services
Partners	Lodging
	Hall Rental
	Partners

Frequently Asked Questions (FAQs)

Of the examined arts organization websites, 35 percent had a ‘frequently asked questions’ feature. The presence of 35 percent in the examined websites can be considered to be very low. Well designed FAQ content unobtrusively answers the questions relating to arts consumption and the arts organizations, and enhances the quality of communication expected by the customer.

FAQ is an abbreviation for Frequently Asked Question(s), and refers to a published list of frequently (or commonly) asked questions with provided answers, as one of the most basic, easy, and convenient ways of delivering information to the customer (Collin, 2000). Table 6.8 presents an example of the frequently asked questions provided by Illawarra Performing Arts Centre (IPAC). This FAQ (Table 6.8.) covers the information required to participate in the arts experience from the transaction to the attendance from the audience perspectives.

Table 6.8

Example of FAQ: Illawarra Performing Arts Centre

General Info	Group discounts
Index to information on	Latecomers
Cameras & recording equipment	Mobile phones
Child discounts	Parking
Concession discounts	Refunds on tickets
Dress requirements	Wheelchair access
Exchanging a ticket	
Gift vouchers	

Table 6.9

Example of FAQ: Exeter Phoenix

TICKETS	Why can't I reallocate tickets?
How does it work?	I have reallocated my tickets to someone else but I'm not sure if it worked properly.
What ID do I need?	What does 'limited reallocation' mean?
What if I can't go?	What does 'no reallocation' mean?
What if the event is cancelled?	
How much are your booking fees?	
My tickets haven't arrived...	WEBSITE
I didn't receive my ticket email.	Help! I can't log into my account.
I think I just bought tickets, but I'm not sure if my order has gone through	My tickets are not showing up in my account.
Can I transfer my ticket(s)	Cookies/accessibility
To someone else?	Every time I add tickets to my basket, I get a 'Basket empty' message.
Concessions	I'm an event organiser. How do I go about selling my event tickets through you?
REALLOCATION	
What is the reallocation facility?	
How can I change the name on (reallocate) my ticket(s)?	

Table 6.10

Example of FAQ: PNC Bank Arts Center

Venue hire

Party Packages

Treat your group of guests to a very special concert experience!

Host a party at your favorite concert

Block of great seats for groups of 20 or more

Private tent area for your group

Exclusive bar service and delicious menus

Balloons, flowers, and anything you need to create your own special event

Table 6.7 provides comprehensive and interesting information for the transaction and website use. Table 6.8 and 6.9 focus on providing the information on the ticket transaction. Table 6.10 provides a strong promotional message through the FAQ facility. Each style has its advantage, but needs to be sympathetic to the organization's image.

The ultimate goal of providing FAQs is to enhance the exchange of information and opinions between the arts organization and the audience by answering the mostly frequently asked questions throughout the process. In arts organizations, the care for arts audiences should be interpreted by introducing an approach to use a feature that automatically answers the questions that are most likely asked.

Updates

A large majority (95%) of the arts organizations' websites carry 'update' feature. Such a significant presence of the update feature reflects the importance arts organization place on evolving communication on the web. In particular, such a high presence of the update feature derives from the up-to-date information of arts events. For this study, the update feature has been counted as present when updates happened at least once per month, regardless of the entire website update or partial update.

Such a significant presence of the update feature reflects the recognition of arts organizations for evolving communication on the Web. In particular, such a high presence of the update

feature in the result derived from the up-to-date information of arts events on the websites. For this study, the update feature has been counted as present when updates happened at least once per month, regardless if it is the entire website update or partial update. For instance, the Newcastle Arts Centre has a daily update. The John F. Kennedy Center for the Performing Arts focuses on creating easy-to-update sites, and developed continuous content in-house and ongoing dialogue in the name of latest news. As such, websites are living entities, requiring regular attention to ensure that they remain up-to-date and in a fully-operational condition.

In some respects, a website created using a strategically designed contents acts like a database. Maintenance is thus very important, because nothing is so damaging to the operation of arts organization websites than if the program information is out-of-date or if the website is malfunctioning. Indeed, audiences expect a website to be updated regularly. However, the entire website update was less frequent than partial updating, mainly in the area of program information. It can be seen that such a high presence of updates (95%) is a positive sign of website use considering the relatively limited human and financial resources of arts organizations. Website maintenance, particularly updating, is therefore an important issue that must be considered as a core task in order to provide effective web-based information.

Links

Of the examined arts organization websites, 62 percent had a 'link' feature. The trend of linking to other websites is seen in the result, but is less significantly provided for on the websites compared to their effectiveness and efficiency, which is aimed at increasing the website's potential audience. Arts organizations can take advantage of their reputation and relationship with other organizations in order to provide broader and more reliable resources and good links (Chissick & Kelman, 2002). Sixty two percent of sites recorded that there might be a result of the reserved attitude of the arts organizations towards cooperating with other institutions.

An important merit of websites is their facilities for linking to other websites. A link, generally called a hyperlink, is defined as any component of a web page that connects to another web page by taking a user from one website to another (Allpress & Tomlinson, 2005). A link to another page, especially on another website, encodes a valuable type of human

judgment. Arts organizations need to make more significant efforts in developing highly coherent and systematic link systems. Considering the importance of the link effect in developing audiences and taking full advantage of the wider realm of the internet, the link feature should be included in most arts organization websites.

Credit

The credit feature, which specifies the technical information and useful tools about the website, was provided by 54 percent of the websites studied. In most cases, this feature appeared on the front page. This result provides a view of general performance with regard to the supporting information for access to the website content.

In fact, technical information is closely related to accessibility to the website that is similar to accessibility to the real world venue from a customer perspective. Accessible web design is derived from the philosophy and practice of designing web pages that everyone can navigate and read, regardless of location, experience, or the type of computer technology used (Human Rights and Equal Opportunity Commission, 2002). The organizations that provide goods and services over the website need to consider how they make their websites accessible to the audience and that such efforts should also include technical information. The product and technical information included on the website is, in some respects, the result of the effort in respect of high performance and high value in audience-focused arts marketing.

Language

Concerning a language feature, it was found that 25 percent of arts organizations provided different language versions of their websites. The language feature is coded as being present whether the entire website or partial website was created in a language other than the principal language.

Although the website has fewer limits of time and distance, language is still a big barrier to accessing information, especially for non-English speaking people (Glassner, 2004). A multilingual content of the website can enhance the understanding of the information (Schuster & Dufek, 2004, p.98). Language is an essential element of the communication.

In order to deliver user empowerment, many arts organizations choose to use a text or graphic browser (see Figure 6.16), or to receive information in English or different languages. For instance, the Kennedy Center provides a brochure available in Spanish, German, French, and Japanese. Arts organizations in non-English speaking countries provided mainly an English language version on their websites. These included French arts organizations such as Musée national des Arts et Traditions Populaires, Le Fresnoy, Musée des arts et métiers, Le Louvre museum , Le centre d'Art d'Ivry, and Korean arts organizations such as the Seoul Arts Center, the Dongsung Arts Center, the LG Arts Center, the Jeonju Traditional Culture Center, and the Daegou Opera House.

Figure 6.16

Languages: Aboriginal Art and Culture Centre in Australia



The websites that provided both English and other language versions were: the French arts organisations, such as, Centre National d'Art et de Culture Georges Pompidou, Le Fresnoy, Le Magasin-Centre National d'Art Contemporain de Grenoble, Centre d'Art Contemporain Cat'Art, and the Korean arts centers like the Geochang Education Culture Center, and the Canadian arts center like National Arts Centre (NAC), Orford Arts Center, Banff Centre, and Confederation Centre of the Arts. The serviced languages, as foreign languages, were English, French, Japanese, Spanish and German.

The percentage presented for language feature in the arts organizations' website was rather low. It might be that those organizations consider language features to be not often used by the majority of visitors. Nevertheless, there is a strong demand by the global customer for arts organizations to widen the horizons of audiences by offering diverse language versions of their websites in order to meet their needs.

6.5.4. Arts Organization Information

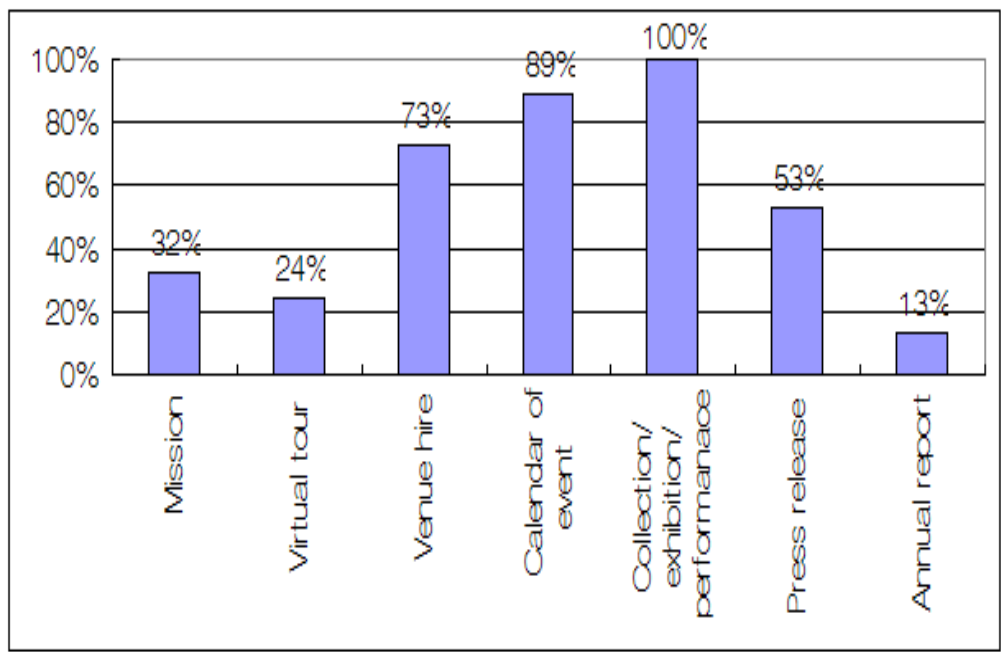
This sub-section relates to information about the arts organizations that is provided via their organizational websites. The websites of arts organizations facilitate the communication between the audience and the organization with detailed, real-time, unmediated, and searchable information on specific arts, programs, artists, and arts organizations. As argued

by Drucker (1995), marketing is a two way mediating process between the customer and the corporation for the purpose of creating customers (Kreps, 1990). The organizational website, therefore, can be an important communication channel to the audience.

According to the results of this study as shown in Figure 6.17, the presence of the features related to the arts organizations’ information varies considerably from feature to feature: annual report (13%), virtual tour (24%), mission (32%), press release (53%), venue hire (73%), calendar of event (89%), and collection, exhibition or performance (100%). A valuable side effect of the information included about the arts organizations in this content analysis, is that such a typical arts management feature enriches the findings of this study by producing concise and comparable data on the current state of arts organization websites from a management perspective.

Figure 6.17

Arts Organization Information



Mission

The mission of the arts organizations was imparted to the public on 32 percent of organizations’ websites and 33 arts organization websites mentioned their mission statement. The result reflects a lack of recognition of the benefits of widely communicating arts organizations’ missions from both inside and outside of arts organizations.

An organization's primary purpose is usually expressed in the form of its mission statement (Hill, O'Sullivan & O'Sullivan, 2003) which states the reason why they exist and receive financial support. The mission statement is one of the main tools for describing the organization to the world (Byrnes, 2003). Most arts organizations should clearly promulgate their organizational mission to the public on their website.

It is worth noting that a few arts organizations, like Le Louvre museum, provided published objectives on their website, in addition to presenting organizational mission statement.

According to the Louvre museum website:

Le Louvre aims to make the museum's extraordinary riches available to the widest possible audience. It provides both practical information and in-depth background material to be consulted before or after a visit to the museum. It is also a virtual Louvre, open twenty-four hours a day, seven days a week, for those unable to visit the museum in person. The Web site will be constantly evolving, with new content presenting the latest museum news being published on a daily basis. The site will also be expanded with the addition of new features, which will use the latest interactive technology to explore the permanent collections and museum life. The Louvre's Internet Department develops, produces, and commissions original Web site content. It has acquired a unique expertise at the intersection of cultural communication and information science, bringing the Louvre's collections and activities to a worldwide audience through such sections as In-Depth Studies, A Closer Look, Parallel, and Behind the Scenes. The department's knowledge and skills are also used in partnerships and co-productions for major events at the museum (at <http://www.louvre.fr>, 08/08/2005).

Another example of a mission statement is provided by the Centre for the Arts - Brock University as:

Mission: The Centre for the Arts believes that the arts are essential to a vibrant community.

The Centre for the Arts, Brock University is comprised of creative and resourceful people also dedicated to promoting and providing rich cultural and artistic

experiences and services intended to entertain, enrich and educate the Niagara Community in a warm intimate environment.

This mission describes clearly the specific accountability of the organization to the community to provide entertainment, artistic enrichment, and arts education. The mission provided by the arts organization the Salamanca Arts Centre (SAC) in Australia, has an organized structure from the mission, vision, and objectives of the organization:

Our mission: To advance the arts in Tasmania through leadership, quality arts programs, services and management of the Centre.

Our vision: The arts as integral to the everyday life of Tasmanians.

Our objectives:

- To develop in Tasmania a greater knowledge, understanding and practice of the arts.
- To increase the accessibility of the arts to the public of Tasmania.
- To promote community involvement in the practice of the arts.
- To provide cooperation between practitioners of the arts.

As such, all efforts of arts organizations to set-up organizational missions and other subsequent objectives, and to make them known to the public, is a sound strategy to consolidate the position of arts organizations in this changing world. A mission statement should be an important part of website content in arts organizations.

Virtual Tour

A few arts organizations (24 %) provided a 'virtual tour' feature. This is reasonable since the introduction of a virtual tour feature is relatively new for it to have attained a high level of usage. However, it can be seen that such a feature is of significant importance in that arts organizations are more advanced in website content as a promotional tool. In this research I coded a 'virtual tour' as present when three dimensional materials were present, and excluded some arts organizations, like the Orford Arts Center, which announced a 'virtual tour', but only provided pictures. Among interesting usage of a virtual tour, the Arkansas Arts Center made available a virtual gallery tour. Le Centre National d'Art et de Culture Georges

Pompidou offered web cams in a 360 degrees and virtual exhibition. Le Musée des Arts et Métiers provided a high quality virtual tour.

Contrary to popular perception, virtuality is not a recent phenomenon (Baudrillard, 1994), and its impact on our society is expanding with the increased use of the internet. In fact, virtuality is a false image or space that is not real, which includes cyberspace, the internet, the telephone, television, and virtual reality. In relation to online artistic experience, the visitor has quite a different experience compared to the physical experience (Proulx & Toth, 2000). Virtual reality creates a number of artificial worlds of experience (Newsome, Turk & Kruckeberg, 2004). Virtual reality provides limited and indirect experience, but has advantages of facilitating and stimulating desire for direct experience, because the effect of direct experience in the arts is more significant than indirect experience by electronic means. Nevertheless, a more creative approach is required to provide a virtual tour on the websites of arts organizations as an efficient substitute or supplement to traditional arts visits or experiences, given money, time, and distance constraints.

Venue Hire

The majority of the arts organizations examined (73%), provided venue hire information on their websites. This result might be explained by the fact that the arts organizations become closer to the public by opening their spaces to different activities, in particular, venue hire for a seminar. There were also a few organizations, such as most of the Korean arts organizations examined, that provided booking forms for the venue hire to be downloadable and available as a PDF for those who want to read, fill in, and fax them offline.

Nowadays, geographical distance has less impact on the use of arts venues. The opportunities offered by venue hire become more important as arts organizations' attempt to generate revenue. In addition, arts organizations and activities are critical resources that contribute to the identity, quality of life, and economic vitality of the community. In particular, they play an important role in the cultural tourism field. The contemporary trend, by which the public expand its concept of an arts venue and use it for a purpose other than for experiencing the arts, is becoming more and more apparent.

As a consequence of this trend, many arts organizations provide facilities, such as cafés or shops, and, in some instances, venue hire, which allows the organization both to develop

audiences and generate revenue. It is, therefore, expected that the traditional business of arts organizations will be enhanced by combining online promotion of their product and venues via their websites.

Calendar of Event

The majority of the arts organizations (89%) offered a collection, exhibition, or performance features in their organizational websites by date. The production of arts events and the provision of this information is closely coupled with the way in which the audience receives information, to a large part, determines arts marketing outcomes. The ‘calendar of event’ feature, therefore, constitutes a core element in an arts organization’s website. The relatively high use of the ‘calendar of event’ feature is still an unsatisfactory result, because announcing upcoming arts programs is a core element that all arts organizations should include in their websites.

The websites of arts organizations are *a priori* promotion material, and the main promotional content concerns informing the audiences about up-coming arts events. The traditional marketing principle does not change its task and content in the website, but it does change the way arts organizations communicate with audiences. The findings of this study point to the need for arts organizations to provide a ‘calendar of event’ feature in their websites.

Collection, Exhibition or Performance

These features were present in all of the arts organization websites examined. This is due to the sampling selection criteria, in which I excluded the arts organization’s websites without arts products being offered through collection, exhibition, or performance in the real world. The reason why I made this decision is because the arts product is at the centre of creative and aesthetic activity, and is the *raison d’être* of the arts organization (Mokwa, Dawson & Prive, 1980).

In some respects, one of the most important roles of the arts organizations’ website is to provide information about onstage and backstage work (Royce, 2001). New technology has affected the way an audience experiences the arts. For instance, the famous arts organization Le Louvre museum has made it possible to access its collection of 56,000 works via its

website, available in a single database, often with images, sound files and text documents attached.

The manner in which collections are integrated into websites is likely to have implications for website accessibility. For example, the location of collections within the overall site and the graphic presentation of the interface may influence visitors' search and navigation behaviour. Therefore, one of the key considerations in developing online content for arts organizations is to bring collection management systems and exhibition information into one system. The online collection makes available a great deal of information, which has only just started to be developed. Therefore, combining cultural creation with the most advanced technology is a sure sign of commitment by arts management to a 'collection, exhibition or performances' feature being effectively incorporated into their websites.

Press Release

With regard to the 'press release' feature, 53 percent of the arts organizations examined made it available to the public via their websites. Different types of press releases were presented covering arts programs, artists or arts events, in order to attract the attention of the media. It was found that the most frequent topic of a press release issued from the arts organization concerned up-coming events.

Press releases to the public and the media allows the institution to become known and newsworthy in order to publicize recent or coming events (Ross, 2004). To increase the chances of being published, information entitled press contact details, press releases, cuttings, news, reviews or case studies can be provided in websites (Collin, 2000). A well-organized press release section in the website can increase sales considerably, expose arts organizations to the masses, and greatly improve the image of the organizations or its products. Also, the use of photos or other images can improve chances of appearing in the media. Overall, a press release section in the website can be an efficient, fast, and effective way for both the public and media to get to know about the arts organization.

In public relations, it is important to understand that journalists who make decisions on the usage of the released document are seeking interesting news from different media. The website is one of the most important news resources, alongside magazines, newspapers, and broadcasting (Newsome, Turk & Kruckeberg, 2004)). In addition, many journalists prefer to

visit the company's website first, and then to receive news and press releases by email (Collin, 2000). Therefore, this easy and convenient way of implementing public relations should be exploited more actively and creatively by arts organizations through their websites.

Annual Report

In the websites examined, the annual report was imparted to the public by 13 percent of arts organizations. This accounts for only a small proportion of the arts organizations that cared about the transparency of their activities. This poor result falls short of providing organizational and financial transparency.

The annual report is a report published by a foundation or corporation providing the description of its contribution activities to inform the community about its contributions, activities, policies, and guidelines (Lincoln Nonprofit Community, 1998). In particular, non-profit organizations publish annual reports describing their activities and financial condition. Annual report can be important resources for assessing an organization's effectiveness. Therefore, opening the annual report for public scrutiny enhances the mutual understanding of organizational operation among stake-holders.

It is important to point out that there are three types of customer in the arts market: particular audiences, sponsors, and government. In some respects, an organizational transparency policy can assure and increase different resource-driven financial revenue from both the private and public sector. In non-profit organizations, financial transparency is a very important element that can be accomplished by publishing an annual report, and making available to the public (Byrnes, 2003). The organization should therefore make a significant effort to make the annual report available on the website, which is one important place of communication with its audiences.

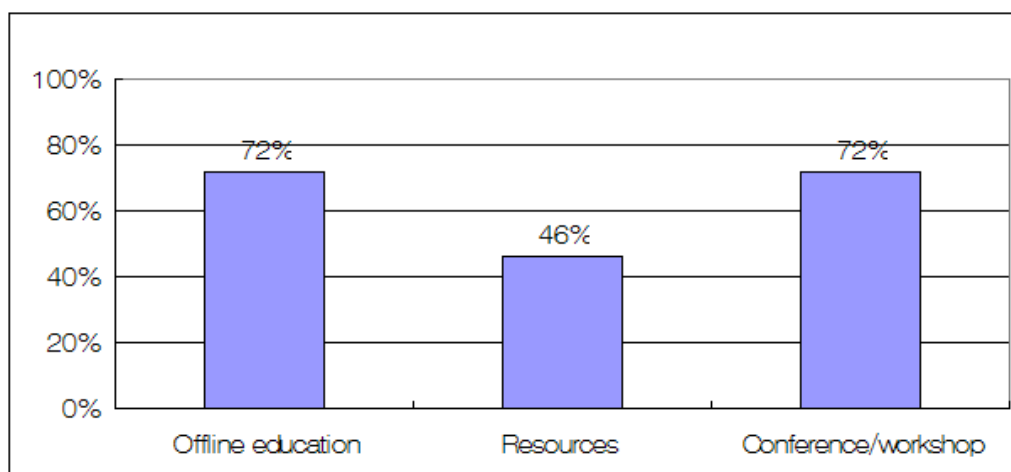
6.5.5. Arts Education Information

This sub-section gives a concise description of education offered by arts organizations. In terms of marketing, education brings the arts to the public, enabling them to be involved in the arts. Now that the internet is accepted as an indispensable and independent medium, the website of arts organizations can be important venues, with their flexible time scheduling, ease of access, and interactive communication systems. Consequently, arts organizations should have an integrated online and offline education policy in order to develop audience interest.

Figure 6.18 shows the presence of features related to arts education information highlighting the role the arts organizations play in education: offline education (72%), conferences or workshops (72%), and resources (46%).

Figure 6.18

Arts Education Information



Offline Education

The result of this study shows that 72 percent of arts organization websites examined offer an 'offline education' service and gave information about it on their websites. The feature 'offline education' in this study refers to traditional offline education given in an arts venue. As discussed in the earlier section, online education was coded separately as an important interactivity feature.

This study of arts organizations found that the education provided was very different in level and degree. For example, as a partner of the University, the French arts organization La Villa Arson provided post graduate degrees such as *Diplôme d'étude supérieures spécialisées (DESS)*, *Diplôme d'études approfondies (DEA)*, and *Doctorat*, the equivalent to a doctor's degree in English speaking country's education criteria. Also, Salamanca Performing Arts in Australia provided a Certificate IV in Entertainment named as SPACE (Salamanca Performing Arts Certificate in Entertainment) which is a course leading to qualifications awarded under the National Training Package in Entertainment. It allows students to complete the full Certificate IV in Entertainment, or to study individual units leading to the award of Statements of Attainment. The Institute of TAFE Tasmania in Australia runs the course, but the delivery is contracted to Salamanca Arts Centre, which set-up the SPACE program specifically for this purpose.

Overall, 'offline education' features might be inserted in websites as a result of the high level of recognition of an arts organization's responsibility for arts education. Most arts organizations should recognize and fulfill their mission as arts education provider to the community by means of their organizational websites, and provide a combination of online and offline facilities.

Resources

Educational resources on available websites were found in 46 percent of the arts organizations examined, therefore, efforts have been made by just under half of them to provide online arts education. It was found that the information provided on online resources varied from simple descriptions of arts events to downloadable educational kits.

Educational online resources should provide dispersed information unit by topic and theme, using a variety of search terms and directories, including related links to other relevant sites and materials. Interconnections with broad and specific thematic issues tied together within larger thematic issues, is important to facilitate easier access to information. The online resources can include, for instance, art history, articles about selected artists and their works, links to Web resources about the arts, discussion forums, and downloadable arts educational kits. In particular, the online educational materials can contain photographs and descriptions of the art objects. In order to enhance the educational effect of online resources, it is

preferable to provide the materials to be downloadable under the users' control over delivery and access.

For example, the John F. Kennedy Center for the Performing Arts provides online and offline integrated arts education in partnership with Arts and Education Information Network (ArtsEdge). Le Centre National d'Art et de Culture Georges Pompidou provides an interactive exploration in online resources. Le Louvre museum includes a database of works, called *Atlas*, which allows the direct online consultation of 35,000 works of art exhibited in the Louvre museum. The related basic information, such as political, historic, and social background, may enhance the understanding and appreciation of art works in addition to their artistic value. Online visitors can access the basic information, displayed on labels, accompanying works in the museum, together with authoritative comment and analysis by the curators and staff. It includes a number of resources with aesthetic and interactive images, but it took a great deal of time to load, therefore, making access difficult.

As can be seen from the evidence, these arts organizations have made a commitment to arts education, and ultimately to an audience-centric arts management process, and, in doing so, have demonstrated the successful use of their websites in order to develop competitive and collaborative strategies to keep them ahead in the arts sector. It is expected that more arts organization websites will offer substantial benefits to audiences in the provision of arts education resources.

Conferences or workshops

Of the examined websites, 72 percent of the arts organizations offered conference or workshop information on their websites. The fact that conferences or workshops were offered by nearly three-quarters of the arts organizations indicated that they were aware of their position in the community as important cultural venues. It was found that the programs focused on arts issues as well as professional and amateur training in the arts.

As suggested by Bourdieu, arts organizations, in particular the museum, play significant roles as complex, powerful, and successful of contemporary socio-political organizations (Bourdieu, Darbel & Schnapper, 1997; Chong, 2002). To survive and thrive in a competitive environment, the arts organizations must develop and adapt their unique presences in the community as places of reunion for knowledge and information. In this regard, building-based

organizations can offer their facilities for conferences or workshops that allow for increasing and enhancing use of their venues. Also, venue hire can be combined with special programs involving educational events and arts conferences or workshops.

From an arts marketing perspective, the arts organizations bring together as many people as possible to make them familiar with the arts venue through conferences or workshops, as one of the most important cultural spaces. Given the fact that the competition in this area tends to be fierce, providing the information about conferences or workshops can give the users possible ideas of a venue when the occasion comes up.

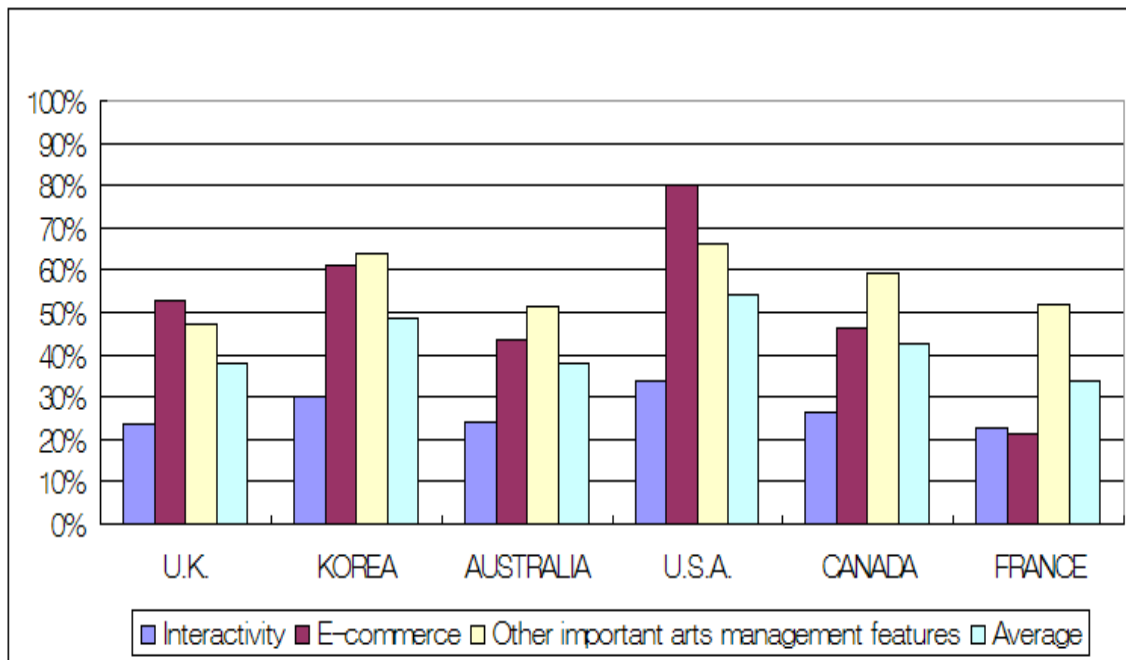
6.6. Additional Analyses

Using content analysis, this study seeks to assess to what extent arts organizations websites differ from country to country, operationally, in terms of interactivity, e-commerce, and other features that relate to arts management. In analyzing the audience focused arts management produced by the selected websites from the six countries such as the USA, Canada, the UK, France, Australia, and South Korea, certain types of aspects emerged according to the countries. The current study is an initial attempt to compare the level of interactivity, e-commerce, and other features of websites, as they relate to how arts organizations have utilized their websites in the six countries examined. Figure 6.19 illustrates the level of these three measurements, country by country.

According to Figure 6.19, the interactive function among the three measurements is relatively under-exploited by arts organization websites in comparison to e-commerce and features of arts organization websites in most countries. In arts organization websites, interactivity has been introduced, but there is a need for expansion to be considered together with the possible resource implications for content management. There was little difference in interactivity level in the examined websites across the six countries: France (22%), UK (24%), Australia (24%), Canada (26%), South Korea (30%), and USA (34%).

Figure 6.19

Level of Three Perspectives by Countries

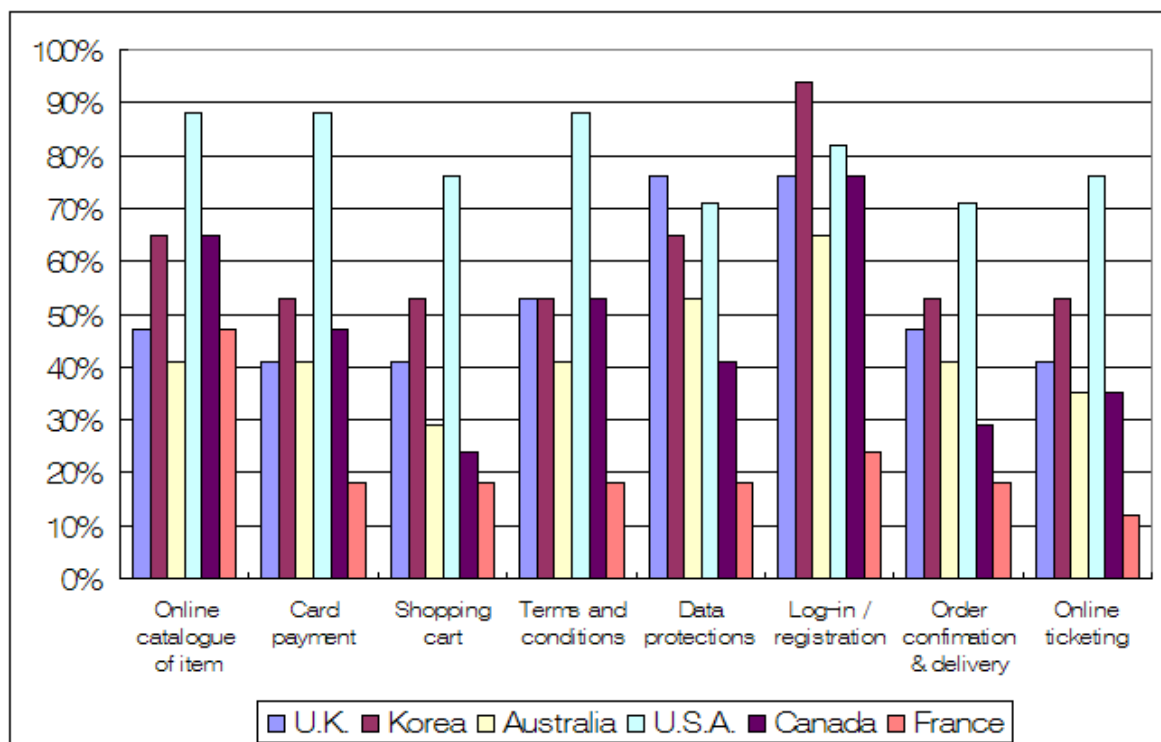


In terms of e-commerce, it has been introduced into arts organizations as an important transactional channel. As seen in the following list, there is however a noticeably clear difference in its degree of usage: France (21%), Australia (43%), Canada (46%), UK (53%), and USA (80%). Figure 6.20 provides a more visual comparison of e-commerce features as exploited via arts organizations' websites, country by country.

The e-commerce results, as shown in Figure 6.20, show that there are statistically significant differences between the USA and the other countries in the study. The arts organization websites in the USA are more likely to use online catalogue item (88 %), card payment (88 %) and terms and condition (88 %) categories than those of the other countries. Other features were also presented in the majority of the website: shopping cart (76%), online ticketing (76%), log-in or registration (71%), and order confirmation and delivery (71%). It can be seen that the websites of arts organizations in the USA are considered as a transactional place in addition to being actual venues. This confirms a widely accepted view in the USA that arts products are considered to be the same as other products, and then arts products should compete with other products in the marketplace. Such a viewpoint is reflected to the arts organizations' operation including the website.

Figure 6.20

Summary of Particular E-Commerce Feature Practiced via the Website of the Arts Organizations by Country



Interestingly, the website of arts organizations in South Korea come second in the use of e-commerce; in particular, a 'log-in or registration' was present in 94 percent of Korean arts organizations. While there is a relatively high presence of other features, apart from online catalogue (65%) and data protection (65 %), other features such as card payment, shopping cart, terms and conditions, order confirmation, and online ticketing were found to be present in 53 percent of Korean arts organizations. The fact that more than the majority of categories were introduced in the website can be taken as a generalization of e-commerce, rather than as an example of innovative management of arts organizations via the website.

Conversely, the French arts organization websites focused on transferring traditional arts management rather than introducing e-commerce as practiced in many other areas of business in the country. Apart from the online catalogue of items (47%), and data protection (24%), other features were present in only 18 percent of the French websites investigated. In particular, online ticketing was provided by only 12 percent of the websites. It can be understood that the approach to the arts and arts organizations is different in France than in the USA and South Korea. Consequently, in France, the arts are less likely to be accepted as

objects to promote or sell, and arts and cultural management might be focused on wider access to the arts in order to reduce the gap between the social classes. In this regard, it is likely that arts education is the practice most accepted by arts management in France.

While there is a slight difference, such resistance or lack of confidence to the necessity and effectiveness of e-commerce are also present in the UK, Canada, and Australia. For example, online ticketing was present in Canada (35%), Australia (35%), and UK (41%). Considering the importance of this feature as a distribution channel in arts management, it might be understood that there is a reticence to exploit the website for active commercial purposes.

In fact, France, UK, Canada, and Australia are considered to be highly developed in terms of arts and cultural policy and management. The important part government subsidies play has led to those four countries leading the arts world. However, there have been significant changes in cultural policy in those countries, resulting in a reduction of subsidy. Therefore, there is an increasing and eminent need to improve the financial status, and to establish the financial independence, of arts organizations in those countries. Therefore, the adoption of more active and profit-generating arts marketing strategies is required by increasing the level of e-commerce in their websites.

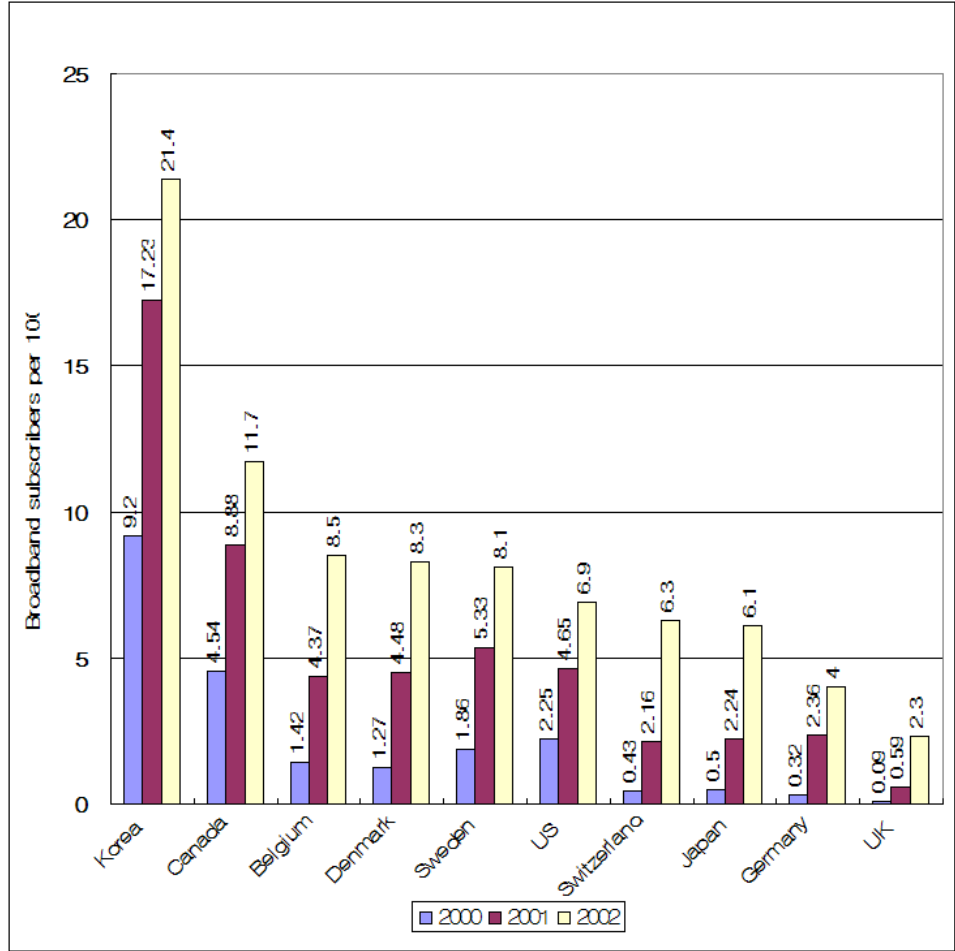
By contrast, the financial resources of arts organization in the USA have not relied primarily on government subsidies, as the gap left in the arts business world caused by a lack of subsidy, has been filled by an increase in funds from both public and private sources, plus other benefits, such as tax exemptions. In summary, the differences between arts sectors with regard to national cultural policies, in particular the degree of public subsidy was reflected in the results of e-commerce areas examined in this study.

This study shows that the arts organization websites of the USA and South Korea contained relatively active e-commerce features, concerned more with the level and development of internet related business, than with arts management via the internet. In addition, according to the results, arts organization websites in the UK and USA were more likely to focus on e-commerce, whereas, the websites in Australia, Canada, and France focus more on providing information with suggested features. As for South Korea, the arts organization websites focus on both e-commerce and information features with an insignificant difference of 0.2 percent.

In addition to the impact of the cultural policies in each country, the possible impact of broadband penetration on the interactive functions provided by corporate websites was examined. One of the most reliable international reports available regarding the internet in the six countries, *Broadband Internet Access in OECD Countries: A Comparative Analysis* (Ismail & Wu, 2003), provides an overview of broadband internet access in the selected OECD countries. By the measures adopted in the above report, South Korea and Canada are far ahead of the rest of the world and have maintained their leading position in the rankings over the three years previous to that report. In terms of total subscribers, however, the USA leads the world with close to 20 million for all broadband services.

Figure 6.21

Subscribers for Broadband Access Service 2000-2002: OECD Report



(Ismail & Wu, 2003)

This report includes the international statistics of *Subscribers for broadband access service 2000-2002*, as shown in Figure 21. Based on this comparison Figure 6.21, it is likely that arts organizations in the USA and South Korea will take full advantage of large subscribers on

the Web to develop e-commerce in arts business. Combined with the active approaches of the internet, the arts organizations in the USA and South Korea can consolidate and strengthen their presences in the arts world. In an age where online and offline business should combine to have the most effect, the arts are not an exception in such an integrated business environment.

6.7. Summary of Results

In order to obtain an insight into the website of arts organizations, 102 websites in six countries were investigated. The frequencies generated from the results facilitated a more detailed analysis of the sample comparing the six countries. The cross-national comparison of this study concludes that, a) the arts organization websites in the six countries have similarities in reference to low levels of interactivity, b) there are significant cross-national differences in e-commerce, and c) an explanation of those differences is provided in terms of economic, infrastructural, and cultural factors. In particular, the arts organization websites in the USA were found to be more varied and flexible in adopting and developing e-commerce. The major differences in e-commerce coverage in those websites derived from differences in the level of introduction and development of internet related business, rather than to the policies of arts management via the internet.

Therefore, using a single measure of performance, like the number of visitors, may be misleading for the performance of arts management. The results of this study would favour the use of more sophisticated websites as a means to increase the number of visitors, which, in turn, would lead to higher performance of content management in the website. In addition to assessing the inclusiveness of the information found in the participating websites, it is hoped that the results of this research will contribute to an understanding of the computerization of arts management, specifically in audience-focused issues.

In summary, the content analysis in this study found the following aspects:

- The low levels of interactivity identified in arts organization websites suggest that online arts marketing is not as interactive as it could be, but that it is undergoing an adoption phase towards greater exploitation.
- The overwhelming presence of customer support dimension reflects customer focused marketing, rather than design or technology led marketing.

- There is little difference in the interactivity level in the examined arts organization websites across the six countries.
- E-commerce has been successfully introduced and adopted by arts organizations.
- E-commerce functions, which might be partly influenced by the internet infrastructure and cultural policy in each country, differ in exploitation levels.
- Traditional arts management features have been well interpreted as content of arts organization websites.
- Arts management in the virtual venue is the same, or at least similar, to that in the real venue, in that websites allow arts organizations to coordinate online and offline integrated marketing management.

Chapter 7. Future Research and Conclusion

7.1. Overview of Chapter

This chapter begins by providing a review of the limitations of the research, followed by the summary and discussion section. The results of the application and operation of the website in arts organizations are summarized to answer the research questions. The next section provides the recommendations for future research. The chapter concludes with resolutions to the research questions.

7.2. Limitations of Research

There are several limitations to this study that offer many opportunities for further research. Firstly, the study employed the local Yahoo search engines of the six selected countries in order to sample arts organization websites. Probabilistic sampling is an important element of research reliability. However, the ever-evolving and dynamic nature of the internet gives rise to challenges regarding the formulation of rigorous and probabilistic sampling. In addition, finding a suitable list of arts organization website can be considered as a great and more worthwhile challenge. At present there are no official, reliable, and comprehensive global arts organization lists available. This made it difficult to use both probabilistic and convenience sampling of arts organizations and their websites. Under these circumstances, this study combined the two sampling methods to achieve a meaningful sample as exploratory research. A broader sample of arts organization websites would greatly improve the universality of the findings.

Secondly, there is now ample evidence to show that interactivity is important in internet-based commerce and arts marketing. However, the understanding of the interactivity dimensions and their importance under different conditions are limited and require to be investigated further. This study is a content analysis of arts organization websites, which is not necessarily equivalent to the actual responses of consumers to marketing communication messages. It is, however, noteworthy that the various content factors on websites are marketer-controlled, and do not necessarily correspond to actual consumer responses to websites.

Thirdly, an objective measure for overall performance would increase the validity of the findings. Unfortunately, obtaining objective measures of website performance would be highly intrusive, thus posing serious challenges for researchers. This study presents a basic, convenient, and objective measuring tool to look at the overall effect of the contents. This initial content analysis suggests that measuring the website content by using content analysis can provide both a quantitative and qualitative understanding of website content from an arts marketing perspective.

This study is a preliminary analysis of arts organization websites. Much additional information and insight could be obtained by developing analysis scales to measure the content of websites. As noted earlier, the study of website content analysis varies a great deal in its potential effectiveness, and a direct evaluation of effectiveness is still underway. In other words, a better utilization of the website content design would enable researchers to analyze, and provide a more profound understanding of arts marketing management via the websites of arts organizations.

7.3. Summary of Findings and Discussion

This section outlines the general findings of the study in three sections. The first sub-section reports the level of interactivity measured in arts organization websites. The second sub-section presents the assessment of the performance of the e-commerce in arts organization website. The third sub-section provides findings and discussion based on other principal features in arts organization websites.

7.3.1. What is the Level of Interactivity Measured in Arts Organization Websites?

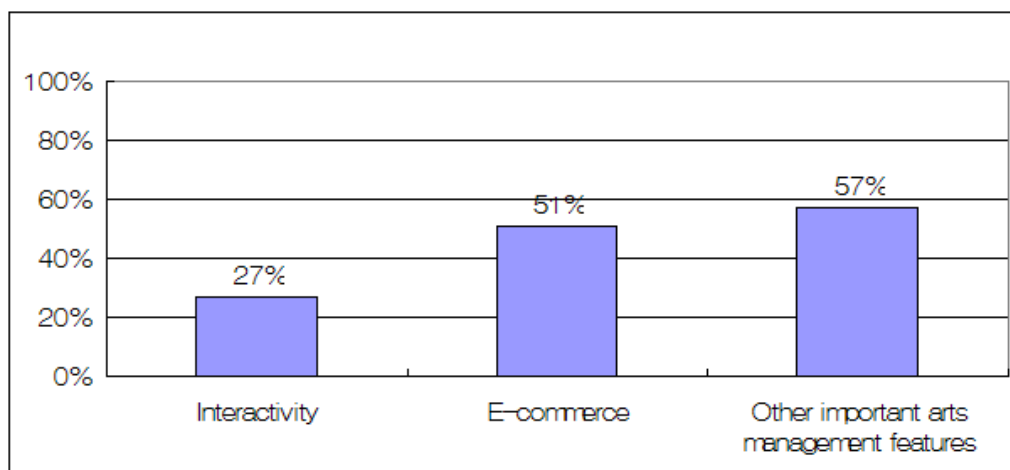
As a preliminary analysis of website content in arts organizations, this study attempted to measure the degree of interactivity of a website by counting the presence of the interactive tools. Such a method is appropriate for measuring the potential of interactivity that a website can offer, because interactivity can actually occur when people use the related features on the Web. Wu (1999) found that higher levels of perceived interactivity led to more positive attitudes toward the website, thereby theoretically enhancing audience participation. Upshaw (1995; Madhavaram, Badrinarayanan & McDonald, 2005) suggested that interactivity on the Web created stronger brand identities. Hoffman, Novak, and Chatterjee (2000) discovered that interactive websites could build and consolidate a relationship between the company and

consumers, which resulted in higher sales. The level of interactivity of a website would be critical in transforming website visitors into interactive customers (Pitt, Berthon & Watson, 1996; Cho & Khang, 2006; Coyle & Thorson, 2001). An estimation of the interactivity potential via the website is therefore useful in managing website contents specifically to facilitate communication between arts organizations and audiences.

The low levels of interactivity identified in the results of this study suggest that online arts marketing is not yet as interactive as it could be, but that it undergoes an adaptation phase before it becomes more active. Also, the results of this study in comparison to the interactivity, e-commerce, and other important features of arts management shown in Figure 7.1, conform to the findings of other explorative research on web interactivity conducted by Ha and James (1998), and McMillan (1999, 2000), who found a general low use of interactive devices in organization's websites, and that consumer choice was still defined by the institution.

Figure 7.1

Comparison of Interactivity, E-Commerce, and Other Important Features of Arts Management



According to the results, there are three apparent utilizations of the website via interactivity such as customer support, personal choice helper, and promotion. In particular, in the context of marketing, arts organizations considered customer support to be one of the main factors of interactivity of their website communications. The overwhelming presence of customer support dimension, reflects customer focused-marketing rather than design- or technology-led website marketing, and clearly illustrates a primary perceived advantage of web-based

communications and demonstrates arts organizations' genuine commitment to involve the public in the decision-making process.

Consumers are no longer passive recipients of an organization's online marketing communications, and listening to audiences in order to satisfy their needs is basically a consumer-oriented approach. Therefore, sound e-marketing provides an opportunity for continuous dialogue between the organization and customers. Arts organizations advocate a more consumer-oriented approach to website marketing that allows them to coordinate venue-based arts management. In sum, a good e-marketing strategy is not technology or design focused, but customer-focused.

Promotion and 'personal choice helper' dimensions are marketing activities to facilitate communication with audiences and ultimately to assist in their decision-making processes. The level of interactivity for promotion and personal choice helper was comparatively higher than the research and entertainment dimensions. In short, the results, based on the measure of interactivity, suggest that arts organizations value the delivery of its organizational messages in order for them to cater for a wide audience, whilst still retaining the means to respond to individual needs. In this sense, most arts organizations placed delivering organizational messages to audiences first, rather than communicating with the audiences.

Although, in the study's results, promotion via the website was less important than its expected effect, it still constitutes the most exposed marketing mix to the public. In addition, marketing is a major item of expenditure for any arts organizations (Hill, O'Sullivan & O'Sullivan, 2003). Therefore, their websites can be effective and efficient tools in order to implement promotion at low cost, whilst, at the same time, offering an opportunity to communicate, to develop understanding, and to build relationships.

In particular, the relatively high presence of a newsletter (60%) clearly illustrates a primary perceived advantage of web-based promotional marketing. The results show that arts organizations are aware of the potential of their websites, but that they do not fully exploit the opportunities offered. With the increasing importance of the internet, it is time for arts organizations to recognize the vital role that interactivity plays in audience development, and to make consistent efforts to use it as effectively as possible.

In addition to the low presence of interactivity features (27%), there was little difference of the interactivity level in examined arts organization websites. The findings do not conform to the suggestion of McMillan (2000) that there was no apparent relationship between funding and the level of interactivity in organization websites. Non profit organizations are smaller, more flexible and more motivated to build community through interactive devices, offering more options for interactive communication. The finding illustrates that non-profit organizations tend to use more interactive devices to attract and hold users' attention.

While arts organizations are one of the most important forms of non-profit organizations, the results of this study demonstrate that arts organizations showed relatively low levels of interactivity use on the web, operating mainly to inform or persuade audiences. Regardless of the origin of arts organizations, the interactive function is relatively under-exploited by arts organization websites in comparison to their e-commerce features, but might be partly affected by the internet infrastructure of each country.

The results of this study indicate the need to improve the content of websites for interactive communication with audiences in order to make them more user-friendly. It can also be seen that there is a significant gap between expectations and what is possible. One important point to remember here is that e-marketing in the arts is in its early stages. There is also a sense that the passion and enthusiasm for the arts from where arts marketing derives much of its momentum, is not very well served by its technique for marketing via the websites. For future development, it is important to remember that today's "customers have choices and they want to exercise those choices" (Schuster & Dufek, 2004, p.1); they are also empowered by an interactivity function on a website.

7.3.2. What is the State of E-Commerce in Arts Organization Websites?

Results show that e-commerce via the websites was introduced and exploited by more than half of the arts organization websites examined. It confirms that e-commerce has been developed as an efficient means of transaction, and its functionality in the arts organization websites has become an important factor of online arts marketing.

The benefits of e-commerce are more than just the sales of goods and tickets. E-commerce makes it possible to collect audience information through the purchasing process. The overwhelming presence of 'log-in or registration' feature, clearly illustrates that organizations

are aware of the perceived advantage of gathering audience information and implementing strategic arts marketing.

In addition, the main concept involved in implementing arts marketing via the website has been understood clearly by arts organizations, as more than half of those examined have been recorded positively in online catalogue items (59%), data protection (54%), and terms and conditions (51%). In some respects, the delivery of such marketing information reassures visitors of their secure participation.

Other practical and technical issues linked to service functions have been recorded as high, such as, card payment (48%), order confirmation and delivery (43%), online ticketing (42%), and shopping cart (40%). In particular, online ticketing is one of the most important e-commerce activities of arts organization websites, and the most preferred activities of the majority of arts organization website users (Tomlinson & Allpress, 2004). Such a high application of these features suggests that arts organizations have recognized the eminent need for e-commerce is their websites.

In general, arts products or services have a relatively low added value, and this is difficult to assess, either visually or manually. The networked infrastructure allows for taking advantage of the opportunities for adding value, by moving the stages of business value chains into the realm of information processing, thus saving money and time in the process (Reid, 2005). In this respect, e-commerce can provide an efficient channel for advertising, marketing, and even direct distribution of certain goods and information services (Arnold & Tapp, 2003; Hoffman, Novak & Chatterjee, 2000). Therefore, e-commerce can be an important supplementary service for audiences providing the user with control (Tomlinson 2005b), and it may be further improved, especially when used in the 'business to consumer' (B2C) category, if it is adapted to the environment of arts markets.

The overall results of the current study demonstrate the crucial importance of the website in terms of e-commerce of arts organizations. It conforms also to the potential outcomes and economic impacts of e-commerce in arts organizations, which are subject to the forces underlying its expansion and the possible implications for structural and macroeconomic policy management.

The results show that there was a significant statistical difference between the USA and other countries among arts organization websites in the e-commerce dimension. About 88 percent of the USA websites were more likely than arts organizations in other countries, to use online catalogue items, card payment and terms and conditions categories. The financial resources of the organizations in the USA have not mainly relied on government subsidies. Also, the websites of the arts organization in South Korea were the second most utilized, representing more than the majority features.

However, arts organization websites in France used e-commerce categories to a much lesser degree than the USA. In fact, France, the UK, Australia, and Canada are considered to be highly developed countries in terms of arts and cultural policy and management. Also, the common feature of these four countries lies in their receiving considerable government subsidy towards the arts and to arts organizations. We can assume that the difference of the arts business environment of these countries is reflected in the results of e-commerce dimension in this way is due to the particular impact the cultural policy of each country has had.

In addition, some particular aspects of arts management came to light to confirm the results of previous studies, such as broadband penetration of OECD countries. The results of this research contribute to the understanding of issues related to arts management with regard to the external environment in each country. With this in mind, the possible impact of the external environment as it relates to the importance of the internet in each country was examined, in particular, broadband penetration, in the interactive functions that corporate websites provide.

One of the most reliable international reports available regarding the internet in relation to the six countries is the *Broadband Internet Access in OECD Countries: A Comparative Analysis* (Ismail & Wu, 2003). According to this report, South Korea and Canada are far ahead of the rest of the world by this measure and have maintained their leading position in the rankings over the past three years. In terms of total subscribers, however, the USA leads the world with close to 20 million subscribers for all broadband services.

In relation to this study, the arts organization websites of the USA and South Korea provided relatively advanced e-commerce services. We assume that the level of introduction and development of internet related business is one of the main driving forces of e-commerce in

arts organization websites. In an age where online and offline business should combine to make the most impact, the arts are no exception in such an integrated business environment. Arts organizations in the USA and South Korea can take full advantage of large subscribers on the Web to develop e-commerce in arts business, consequently, e-commerce has impacted the overall arts management result of arts organizations in the USA and South Korea.

According to the results, the arts organization websites in the UK and the USA were more likely to focus on e-commerce, while the websites in Australia, Canada, and France focus more on providing information. As for South Korea, the arts organization websites provides both e-commerce and information features with insignificant difference of 0.2 percent.

The environment in which the arts operate is changing. The process of integrating online and offline marketing in arts organization websites becomes more than just a marketing department project, and is actually something to which the whole organization contributes (Tomlinson, 2005b). External pressures and expectations are increasing the challenges while maximizing income and optimizing access that are crucial to the survival of arts organizations. Ultimately, the arts organizations should respond to the customers' expectation by implementing online and offline integrated arts management.

7.3.3. What are the Other Features of Websites that Relates to Arts Management?

Traditional arts marketing principles and tasks have been effectively interpreted as content of arts organization websites. The analysis has allowed detecting 'high level' constituents such as, updates (95%), collection, exhibition or performance, calendar of event, and membership (81%). The results are conclusive in that most arts organization websites introduced and modulated traditional arts marketing management elements into their contents. This is of significant importance, as the websites of arts organizations is supposed to be places to enable existing and potential audiences to find information that is going to help them to experience aesthetic appreciation.

As an essential part of arts management, audience information has been transferred satisfactorily into arts organization websites, as the traditionally structured pyramids of contribution and benefit in audience development through membership, sponsorship and volunteers were present. The principal technology related elements played an important role in providing a website information dimension through updates (95%), copyright (63%), and

link (62%) features. Such relatively high proportions ensure the website's reliability to users, and can lead to increase the user-friendliness. The results of this study indicate the need to improve the content design. Therefore, the diversity of the content reflects the scope of arts management in arts organizations providing a higher complexity of choice.

In terms of arts management in the virtual venue, the traditional arts management tasks were present in higher proportions than were interactivity and e-commerce. As noted earlier, direct evaluation of effectiveness is still underway, but the results of this study suggest that the majority of websites tended to focus their energies on transferring traditional arts management tasks and enlarging the impact of their marketing strategy. It can be seen that arts marketing management in the virtual venue is the same, or at least similar manner, to that in the real venue.

Whether online or offline, the main element of arts management is the audience. Arts management through the internet should enhance access to the arts for people with different needs. Arts management principles derived from customer-oriented approaches, and this conforms also to the notion of interactive and user-friendly websites. The results of this study show that arts organization websites offer outstanding potential for consumer-oriented marketing, thus providing ample justification for arts marketing management, for continuity in respect of its principles in an online environment.

7.4. Recommendation for Future Research

The findings of this research study have contributed to the development of the following recommendations in the areas of research in arts management via the websites of arts organizations. Future studies can extend this research in several directions.

Firstly, further investigation is needed on the topic of the creation of research tools that measure how much information is included in an arts organization websites with relation to features in arts management. In this study, it was possible to discern if a feature was present; however, it was not possible to determine the degree to which a sub-category was represented. This requires the development of a more elaborated tool that allows the website to be evaluated from both quantitative and qualitative methods, combining internal and external resources.

The second area of further investigation should concern the inclusiveness of arts management information from the perspective of various audiences groups. Individuals associated with each group should be consulted in order to review potential website content and ensure its relevancy. The assessment of a specific purpose or audience would help arts organizations gain a better understanding of what outstanding needs the arts audiences have when using their website.

The third area of further investigation might be concerned with how to measure the interactivity of arts organization websites. According to discussions in the American Academy of Advertising Interactivity Pre-Conference in 2004, there were three different ways of measuring interactivity on the internet: marketer-controlled interactivity obtained through content analysis, consumers' perceived interactivity estimated through user surveys, and consumers' behavioural interactivity measured through an analysis of computer log files. In terms of this study, the examined interactivity is closely related to marker-controlled interactivity by content analysis in that arts organizations that deliver the message they want to the public via their organizational websites. To date, no study has compared the different ways to measure interactivity. Such research would provide valuable insights into the interactivity constructs by looking at interrelations among different measures of interactivity.

The fourth further investigation might consist of locating a reliable list of the most visited websites by using the same audience measurement units across countries in order to analyze websites of different cultures in terms of audience traffic data. This could provide both a global tendency and local particularity, in arts audience behaviour in relation to the website and arts consumption.

Finally, it would also be interesting to investigate a more comprehensive study about obtaining a probabilistic sample of arts organization websites. The difficulty of creating a unified and unbiased sampling frame is a deterrent to the use of a probabilistic sampling approach appropriately. In future research, a more comprehensive study could apply the content-analysis technique to a probabilistic sample of web content analysis, provided the sampling frame problem could be overcome. In addition, further research could combine quantitative measures for a more comprehensive evaluation, based on wide non-probability samplings, by exploring more deeply what attracts users to online exchanges.

At the time this study was designed, little was known about arts marketing via websites, or the usefulness of website content management from an arts management perspective. This study was designed to address these areas and to obtain measurements through web content analysis as to whether arts organizations could communicate with audiences in order to enhance their aesthetic experiences and appreciation. To sum up, it is hoped that the value of the findings derived from this study will provide sufficient motivation for further, and more specific, investigation into online arts marketing management with regard to arts organizations and their websites.

7.5. Conclusion

The fast developing information technology, in particular the internet, drives, alters, and reinvents the nature of business, including the arts. Arts organizations are mapping the aesthetic, social, and business contours of interdisciplinary areas with regard to the emerging internet environment as they make critical use of it to construct new arsenals for arts management.

The importance of arts organizations having an online presence and developing e-commerce via their websites becomes evident and crucial. Arguments over whether there should be online arts management for arts organizations are somewhat unnecessary, as the world we are living in has become increasingly an online and offline combined environment. Therefore, arts organizations have been opened up to more successful online and offline integrated arts management via their websites.

The intention of this research was to provide an overall understanding in areas of website use in arts organizations. From the literature review of arts, arts management, interactivity, e-commerce, and the content analysis, it was evident that there were few previous reliable research studies in this area. Indeed, this study explored the little-known territory of what visitors to arts organization websites actually communicate, alongside the features and application of online measuring methods. By combining antecedents in the study of social networks, political analysis, and recent approaches to advertising information retrieval, this study defines measures of website content management in arts organizations through their websites.

The findings also provide several practical guidelines that should help arts organizations to redesign their websites for achieving greater marketing communication effectiveness. In fact,

currently available evaluation tools using a single measure of performance, like the number of visitors, can be misleading for the performance of arts management. The endeavor presented here to analyze the content of the websites in arts organizations and to establish both quantitative and qualitative measuring tools for those websites makes this study unique. This method provides comparable and objective data on an arts organization website. There are strong complementarities between quantitative methods that enable us to model effects properly, and other qualitative studies that enable us to understand the actual processes that lead to valued outcomes.

In addition, capturing the advantage of convenience sampling and probability samplings, this study generated target samples from Yahoo lists of the six countries, including the USA, Canada, the UK, France, Australia, and South Korea. The sample chosen consists of 102 arts organization websites, in total seventeen arts organization websites for each country from the Yahoo regional directory. The samples selected for this study ranged from internationally famous arts organizations to small, local arts organizations, and encompassed a wide spectrum of categories, from museum, performing arts groups, art gallery and multiple arts centers.

In the discipline of arts management, there are three perspectives that guide the mainstream of features in the website of content analysis in an arts management context: interactivity, e-commerce, and other important arts management features. These content categories, amounting to fifty features, make this study useful in the evaluation of the arts organization website, and counterbalance the lack of commercially available evaluation tools from other areas. The use of specific website features should be understood if there is evidence that the content is used to enhance the communication quality or fulfill needs that have the potential to enhance the audiences' participation.

In terms of interactivity, this research indicates that low levels of interactivity identified in arts organization websites, regardless of the origin of the country, suggest that online arts marketing is not as interactive as it could be, but that it may be going through an adaptation phase towards more developed exploitation. In addition, the overwhelming presence of customer support dimension reflects customer focused marketing, rather than design or technology led marketing. The majority of websites therefore tended to focus their energies in the areas of communicating with the audiences but the results of this study indicated the need to improve the content of website for interactive communication with audiences in order to

make them more user-friendly. An exploration of the interactive relationship between arts organization and the users of arts organization websites appearing across the content of arts organizations websites can enhance the validity of the findings.

In terms of e-commerce, about half the arts organizations examined offered e-commerce via their website. In addition, e-commerce functions, which might be partly influenced by the internet infrastructure and cultural policy in each country, differ in its exploitation level. This study confirms that e-commerce is an eminent economic trend in which arts organizations should introduce and develop the e-commerce that should be in the online environment, in order to reserve and enlarge the impact of arts and arts business. This study demonstrates also that e-commerce functions, which might be partly influenced by the internet infrastructure and cultural policy in each country, differ in exploitation level.

Traditional arts marketing principles and tasks have been well interpreted as contents of arts organization websites, and this diversity of content reflects the scope of arts management in arts organizations providing higher complexity of choice. Arts marketing management in the virtual venue is the same, or at least similar, as it is in the real venue, in that website marketing allows arts organizations to coordinate online and offline integrated management.

The strength of the study is its interdisciplinary flavour. Each chapter covers a variety of arts management areas from aesthetics, sociology, to economics. This gives real perspectives on the issues of arts management and the various comprehensive viewpoints. The arts, the role of arts organizations, the economic environment, technological innovation, and other important aspects of arts marketing management, such as audience development, play a major role in the decisions organizations make with regard to various technologies and arts marketing strategies via their websites.

The significance of this study lies in representing and confirming the effort made by these organizations in marketing the arts in both the real world and the virtual space. While arts organizations have accomplished more successful art marketing management via the website, important effects will remain invisible without applying scrupulous theoretical insights.

Based on innovation and information technology, the arts and culture field has become one of the most important economic sectors in many countries. Such a paradigm shift calls for a new type of management. There will be a constant tension between the formulated, and the

creative sides of management (Kotler, 2003). It is easier and safer to follow the formulated side of traditional arts marketing management. However, arts marketing management requires constant challenges for arts organizations. Therefore, it has become increasingly important to look at the direction of technological advancement, trends, and specific applications from an arts marketing management perspective.

In this regard, this study presents online and offline integrated arts management via the website of the arts organizations, and has created a website analysis measurement by content analysis in an arts management context focusing on interactivity, e-commerce and other principal arts marketing management elements. The results of this study would indicate the use of more sophisticated websites as a way to increase the number of visitors, and the diversity of content, to reflect the scope of arts management in arts organizations. As an exploratory study, this study serves to develop preliminary data that shed some light on the current state of arts management in arts organizations through their websites. There is therefore ample room for development and research in the area of arts management using content analysis as a tool for evaluating arts organization websites. The continual search for online and offline integrated arts management needs to be factored into the design and operation of websites.

Appendices

Appendix 1: List of Arts Organizations: Australia

Australia

- | | |
|--|---|
| 1. Arts Centre in Victoria
http://www.vicartscentre.com.au | 2. Fremantle Arts Centre
http://www.fac.org.au |
| 3. Gold Coast Arts Centre
http://www.gcac.com.au | 4. Salamanca Arts
http://www.salarts.org.au |
| 5. Mildura Arts Centre
http://www.milduraarts.net.au | 6. Frankston Arts Centre
http://www.artscentre.frankston.vic.gov.au |
| 7. Mandurah Performing Arts Centre
http://www.manpac.com.au | 8. Aboriginal Art and Culture Centre
http://aboriginalart.com.au |
| 9. Queensland Performing Arts Complex
http://www.qpat.com.au | 10. Kingston Arts Centre
http://www.artscentre.kingston.vic.gov.au |
| 11. Carclew Youth Arts Centre
http://www.carclew.on.net | 12. Tuggeranong Community Arts Centre
http://www.tca.asn.au |
| 13. Linden St Kilda Centre for Contemporary Arts
http://www.lindenarts.org | 14. IPAC: Illawarra Performing Arts Centre
http://www.ipac.org.au |
| 15. Mundaring Arts Centre
http://www.mundaringartscentre.com | 16. The Arts Centre Port Noarlunga
http://www.onkaparingacity.com/arts |
| 17. Judith Wright Centre of Contemporary Arts
http://www.jwcoca.qld.gov.au | |
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Appendix 2: List of Arts Organizations: Canada

Canada

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|--|--|
| 1. National Arts Centre (NAC)
http://www.nac-cna.ca | 2. Orford Arts Center
http://www.arts-orford.org |
| 3. Towne Lake Arts Center
http://www.townelakeartscenter.com | 4. Banff Centre
http://www.banffcentre.ca |
| 5. Confederation Centre of the Arts
http://www.confederationcentre.com | 6. Yukon Arts Centre
http://www.yukonartscentre.org |
| 7. Khyber, a Centre for the Arts
http://www.khyberarts.ns.ca | 8. CM Performing Arts Center
http://www.cmpac.com |
| 9. Brockville Arts Centre
http://www.brockvilleartscentre.com | 10. ArtSpring
http://www.artspring.ca |
| 11. Centre for the Arts: Brock University
http://www.arts.brocku.ca | 12. Regina Performing Arts Center
http://nonprofits.accesscomm.ca/
/Regina_Performing_Arts_Centre.htm |
| 13. Waterworks visual arts center
http://waterworks.org | 14. St. Norbert Arts and Cultural Centre
http://www.snacc.mb.ca |
| 15. Burlington Art Centre
http://www.burlingtonartcentre.on.ca | 16. Georgina Arts Centre & Gallery
http://www.gacag.com |
| 17. Prince Rupert Performing Arts Centre
http://www.rupert.net/~pac | |
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Appendix 3: List of Arts Organizations: France

France

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| 1. Le Centre des Arts Vivants
http://www.le-centre-des-arts.com | 2. Le Centre des Arts du Récit en Isère
http://www.artsdurecit.com |
| 3. La Villa Arson
http://www.cnap-villa-arson.fr | 4. Le Carrefour des Arts
http://www.ateliers-artistiques.com |
| 5. Musée National des Arts et Traditions Populaires
http://www.musee-atp.fr | 6. Centre National d'Art et de Culture Georges Pompidou
http://www.centrepompidou.fr |
| 7. L'Aura des Arts Festival de Musique Sacrée en Aubazine
http://www.lauradesarts.org | 8. Fresnoy (Le)

http://www.le-fresnoy.tm.fr |
| 9. Musée des Arts et Métiers
http://www.arts-et-metiers.net | 10. Louvre Museum
http://www.louvre.fr |
| 11. Centre Culturel des Carmes de Langon en Gironde
http://www.centrecultureldescarmes.fr | 12. Centre d'Art Contemporain de Castres
http://www.centredart-castres.org |
| 13. Centre d'Art Passerelle
http://www.passerelle.infini.fr | 14. Centre d'Art d'Ivry
http://www.credac-and-co.com |
| 15. Centre International d'Art d'Animation Raymond du Puy
http://www.centre-art-drome.com | 16. Centre d'Art Contemporain Cat' Art
http://www.catart.org/ |
| 17. Le Magasin-Centre National d'Art Contemporain de Grenoble
http://www.magasin-cnac.org | |
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Appendix 4: List of Arts Organizations: Korea

Korea

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| 1. Seoul Arts Center
(예술의 전당)
http://www.sac.or.kr/ | 2. Dongsoung Arts Center
(동송아트센터)
http://www.dsartcenter.co.kr/ |
| 3. LG Arts Center
(LG아트센터)
http://www.lgart.com | 4. Hanjeon Arts Center
(한전아트센터)
http://www.artspool.com/ |
| 5. Kyangju Seogu Culture Center
(광주서구문화센터)
http://www.ymcakwangju.or.kr | 6. Gunpo Culture Center
(군포문화센터)
http://www.happygunpo.or.kr |
| 7. Yiwoon Culture Center
(이원문화센터)
http://www.ewoncc.net/ | 8. Jeonju Traditional Culture Center
(전주전통문화센터)
http://www.jt.or.kr/ |
| 9. Gana Arts Center
(가나아트갤러리)
http://www.ganaartgallery.com | 10. Seoul Education and Culture Grand Theater
(서울교육문화회관 대극장)
http://www.temfhall.co.kr |
| 11. Euijungbu Arts Center
(의정부예술의전당)
http://www.uac.or.kr/ | 12. Bucheon Culture Foundation
(부천문화재단)
http://www.bcf.or.kr/ |
| 13. Daegou Opera House
(대구오페라하우스)
http://www.daeguoperahouse.org | 14. Hanaro Gallery
(하나로 갤러리)
http://www.hanarogallery.com |
| 15. Sungam Arts Center
(성암아트센터)
http://www.saart.co.kr | 16. Kyanjin Naru Arts and Culture Center
(광진문화예술 나루아트센터)
http://www.saart.co.kr |
| 17. Geochang Education and Culture Center
(거창교육문화센터)
http://www.gcwc.go.kr/gcc/main.asp | |
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Appendix 5: List of Arts Organizations: UK

UK

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|--|---|
| 1. Warwick Arts Centre
http://www.warwickartscentre.co.uk | 2. Norwich Arts Centre
http://www.norwichartscentre.co.uk |
| 3. Aberystwyth Arts Centre
http://www.aberystwythartscentre.co.uk | 4. Brewery Arts Centre
http://www.breweryarts.co.uk |
| 5. Battersea Arts Centre
http://www.bac.org.uk | 6. Newcastle Arts Centre
http://www.newcastle-arts-centre.co.uk |
| 7. Camden Arts Centre
http://www.camdenartscentre.org | 8. Chapter Arts Centre
http://www.chapter.org |
| 9. Plymouth Arts Centre
http://www.plymouthac.org.uk | 10. Wexford Arts Centre
http://www.wexfordartscentre.ie |
| 11. Exeter Phoenix
http://www.exeterphoenix.org.uk | 12. Bridport Arts Centre
http://www.bridport-arts.com |
| 13. Erin Arts Centre
http://www.erinartscentre.com | 14. Phoenix Arts
http://www.phoenix.org.uk |
| 15. Falmouth Arts Centre
http://www.falmoutharts.org | 16. Barbican Centre
http://www.barbican.org.uk |
| 17. Lighthouse: Poole's Centre for the Arts
http://www.lighthousepoole.co.uk | |
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Appendix 6: List of Arts Organizations: USA

USA

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| 1. Contemporary Arts Center Cincinnati
http://www.contemporaryartscenter.org/ | 2. John F. Kennedy Center for the Performing Arts
http://www.kennedy-center.org/ |
| 3. Arkansas Arts Center
http://www.arkarts.com/ | 4. PNC Bank Arts Center
http://www.artscenter.com/main.html |
| 5. The Sedona Arts Center
http://www.sedonaartscenter.com | 6. California Center for the Arts, Escondido
http://www.artcenter.org |
| 7. The Arts Center
http://www.theartscenter.org | 8. Tampa Bay Performing Arts Center
http://www.tampacenter.com |
| 9. Orange County Performing Arts Center
http://www.ocpac.org | 10. Blumenthal Performing Arts Center
http://www.performingartsctr.org |
| 11. Kimmel Center for the Performing Arts
http://www.kimmelcenter.org | 12. Christopher Cohan Performing Arts Center
http://www.pacslo.org |
| 13. Arts Center
http://www.cacno.org | 14. Center for Puppetry Arts
http://www.puppet.org |
| 15. Raymond F. Kravis Center for the Performing Arts
http://www.kravis.org | 16. Lincoln Center for the Performing Arts
http://www.lincolncenter.org/index2.asp |
| 17. New Jersey Performing Arts Center
http://www.njpac.org | |
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Appendix 7: Results-Australia

Australia		Arts center	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17			
Perspectives		Features	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	TY		
Interactivity	Customer Support	Software downloading	1	1	1	1				1	1	1	1	1	1	1	1	1	1	15		
		Online problem diagnostics										1									1	
		Electronic form inquiry	1	1	1	1	1	1	1		1	1			1		1			1	12	
		Contact us	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17	
	Marketing Research	Site survey																			0	
		Product survey																			0	
		New-product proposal																			0	
	Personal Choice Helper	Key word search	1			1	1	1				1	1	1			1			1	9	
		Personal-choice helper																			0	
		Virtual reality display										1									1	
		Location and opening hours	1	1	1	1	1			1	1	1	1		1	1			1		12	
	Promotion	Electronic coupon																			0	
		User groups																			0	
		Sweepstakes or prize	1						1		1	1									4	
		Multimedia shows									1										1	
		Push media																			0	
		Interactive job placement	1		1									1							3	
		News letter	1		1	1			1	1		1	1	1	1		1			1	11	
		Online education									1										1	
	Entertainment	Electronic post card										1					1			1	3	
		Surfer postings																			0	
		Games																			0	
	E-commerce		Online catalogue of items	1		1				1		1	1					1			1	7
		Card payment	1		1				1		1	1					1			1	7	
		Shopping cart	1								1	1					1			1	5	
		Terms and conditions	1		1						1	1					1			1	7	
		Data protections	1		1	1	1	1	1		1	1		1						1	9	
		Log-in or registration	1		1		1	1		1	1	1	1	1	1		1			1	11	
		Order confirmation & delivery	1		1				1		1	1					1			1	7	
Other Important Features	Audience Information		Volunteer					1	1	1			1	1	1	1	1	1		1	10	
			Membership	1	1	1	1			1	1		1	1	1	1	1	1	1		1	14
			Sponsorship	1	1	1	1			1	1			1	1	1	1	1	1		1	13
	Site Information		Copyright	1			1	1	1			1		1	1			1	1		1	10
			Site map	1						1		1						1			1	5
			FAQ									1						1			1	3
			Updating	1	1	1	1	1	1	1	1	1	1	1		1	1	1		1	15	
			Credits	1						1		1						1	1		1	6
			Links	1		1	1	1				1	1	1	1	1	1			1	1	12
			Language									1				1						2
	Arts Organization Information		Mission	1			1					1		1		1					5	
			Virtual tour	1																		1
			Venue hire	1	1	1	1			1	1			1	1	1	1	1		1	1	13
			Calendar of event	1	1	1	1			1	1			1	1	1	1	1	1	1	1	14
			Collection or exhibition	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17
			Press release	1		1							1		1	1					1	6
			Annual report		1					1				1								3
	Arts Education		Offline education	1	1		1		1	1	1		1	1		1		1			10	
			Resources	1			1				1			1						1	1	6
			Conference or workshops	1	1		1			1	1	1		1	1		1		1			10
			* Y : existence TY : total existence																			

Appendix 8: Results-Canada

Canada		Arts center	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17		
Perspectives		Features	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	TY	
Interactivity	Customer Support	Software downloading	1	1	1	1	1	1	1			1	1				1	1	1	12	
		Online problem diagnostics									1		1							2	
		Electronic form inquiry	1	1		1	1	1		1	1	1	1				1	1	1	12	
		Contact us	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17	
	Marketing Research	Site survey	1																	1	
		Product survey																		0	
		New-product proposal																		0	
	Personal Choice Helper	Key word search	1			1	1	1		1		1	1						1	8	
		Personal-choice helper																		0	
		Virtual reality display	1				1										1			3	
		Location and opening hours	1	1	1	1	1	1	1		1	1	1	1	1	1	1	1	1	16	
	Promotion	Electronic coupon																		0	
		User groups						1			1									2	
		Sweepstakes or prize										1								1	
		Multimedia shows	1				1						1							2	
		Push media	1																	1	
		Interactive job placement	1	1			1			1					1			1		6	
		News letter	1	1		1	1				1	1	1	1			1	1	1	11	
		Online education	1																	1	
	Entertainment	Electronic post card					1					1							1	3	
		Surfer postings																		0	
		Games	1																	1	
E-commerce		Online catalogue of items	1	1	1	1	1	1				1	1			1	1	1	11		
		Card payment	1			1	1	1			1	1	1					1		8	
		Shopping cart	1			1	1						1							4	
		Terms and conditions	1	1	1	1	1				1	1	1					1		9	
		Data protections	1	1		1	1					1	1					1		7	
		Log-in or registration	1	1	1	1	1			1	1	1	1		1	1	1	1	1	13	
		Order confirmation & delivery	1			1	1							1					1	5	
Other Important Features		Online ticketing	1	1		1	1						1					1		6	
		Audience Information	Volunteer	1				1	1	1		1	1					1	1		8
			Membership	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17
			Sponsorship	1	1	1	1	1		1	1	1	1	1	1	1	1	1	1	1	16
		Site Information	Copyright	1	1	1	1	1				1	1		1				1	1	10
			Site map	1	1															1	4
			FAQ	1	1		1	1						1							5
			Updating	1	1	1	1	1		1	1	1	1	1	1		1	1	1	1	15
			Credits	1		1		1		1	1	1	1		1				1	1	10
			Links	1	1	1	1	1		1	1	1				1			1	1	12
			Language	1	1		1	1	1												5
		Arts Organization Information	Mission		1	1	1	1		1				1					1	1	8
			Virtual tour					1						1	1						3
			Venue hire	1			1	1	1	1	1	1	1	1	1	1	1	1	1	1	15
			Calendar of event	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17
			Collection or exhibition	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17
			Press release	1	1		1	1						1					1		6
		Annual report	1				1													2	
		Arts Education	Offline education	1	1	1	1	1	1	1	1	1				1			1	1	13
			Resources	1				1	1		1		1							1	6
			Conference or workshops	1	1	1	1	1	1	1	1	1				1	1	1	1		13
			*Y : existence TY : total existence																		

Appendix 9: Results-France

France		Arts center	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17		
Perspectives		Features	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	TY	
Interactivity	Customer Support	Software downloading	1	1	1		1	1		1	1	1				1			1	10	
		Online problem diagnostics		1				1												2	
		Electronic form inquiry	1	1		1		1	1				1		1					7	
		Contact us	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17	
	Marketing Research	Site survey																		0	
		Product survey	1	1																2	
		New-product proposal																		0	
	Personal Choice Helper	Key word search	1				1	1			1	1								5	
		Personal-choice helper																		0	
		Virtual reality display						1			1	1		1					1	5	
		Location and opening hours	1	1	1	1	1	1	1	1	1	1	1	1	1		1	1	1	16	
	Promotion	Electronic coupon									1						1			2	
		User groups							1											1	
		Sweepstakes or prize	1																	1	
		Multimedia shows							1		1	1	1						1	5	
		Push media									1									1	
		Interactive job placement							1											1	
		News letter	1					1	1				1							4	
		Online education							1				1							2	
	Entertainment	Electronic post card	1									1								2	
		Surfer postings																		0	
		Games							1											1	
E-commerce		Online catalogue of items	1				1	1	1	1	1	1								8	
		Card payment						1	1				1							3	
		Shopping cart						1	1				1							3	
		Terms and conditions						1	1				1							3	
		Data protections						1	1				1							3	
		Log-in or registration	1					1	1				1							4	
		Order confirmation & delivery						1	1				1							3	
		Online ticketing						1				1							2		
Other Important Features	Audience Information	Volunteer						1				1	1							3	
		Membership	1	1				1		1		1		1			1			7	
		Sponsorship					1				1		1	1	1		1			6	
	Site Information	Copyright	1		1			1	1	1		1	1	1						8	
		Site map					1	1	1			1	1							5	
		FAQ											1							1	
		Updating	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17	
		Credits						1		1	1	1	1	1		1		1		8	
		Links		1	1			1	1	1	1	1	1	1	1	1	1			12	
		Language						1	1		1	1	1				1		1	8	
		Mission		1	1			1	1	1	1	1	1					1		9	
	Arts Organization Information	Virtual tour						1			1	1		1	1					5	
		Venue hire						1			1	1						1		4	
		Calendar of event	1	1	1	1	1	1		1	1	1	1	1	1				1	13	
		Collection or exhibition	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17	
		Press release		1	1	1	1	1	1		1	1	1			1	1			11	
		Annual report											1							1	
	Arts Education	Offline education	1	1	1	1	1	1	1	1	1	1	1	1	1	1			1	15	
		Resources		1	1	1	1	1		1	1	1	1	1	1					10	
		Conference or workshops	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1		1	1	16
				*Y : existence TY : total existence																	

Appendix 10: Results-Korea

Korea		Arts center	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17		
Perspectives		Features	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	TY	
Interactivity	Customer Support	Software downloading	1	1	1	1		1	1	1	1	1	1	1	1		1	1	1	15	
		Online problem diagnostics																		0	
		Electronic form inquiry	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17
		Contact us	1	1	1	1					1	1	1	1	1					1	10
	Marketing Research	Site survey		1											1						2
		Product survey		1											1						2
		New-product proposal		1												1					2
	Personal Choice Helper	Key word search	1		1	1			1		1			1	1				1	1	9
		Personal-choice helper																			0
		Virtual reality display	1		1						1			1			1			1	6
		Location and opening hours	1		1	1	1	1	1	1	1	1	1	1	1	1	1		1	1	15
	Promotion	Electronic coupon									1		1								2
		User groups		1	1			1								1					4
		Sweepstakes or prize										1									1
		Multimedia shows	1		1						1			1						1	5
		Push media	1	1	1																3
		Interactive job placement	1					1		1	1				1				1		6
		News letter	1	1	1			1	1	1	1			1	1		1	1			11
		Online education	1			1				1											3
	Entertainment	Electronic post card																			0
		Surfer postings																			0
		Games																			0
E-commerce		Online catalogue of items	1	1	1	1			1	1	1		1	1	1			1		11	
		Card payment	1	1	1	1					1		1	1	1			1		9	
		Shopping cart	1	1	1	1					1		1	1	1			1		9	
		Terms and conditions	1	1	1	1					1		1	1	1			1		9	
		Data protections	1	1	1	1					1	1	1	1	1				1	11	
		Log-in or registration	1	1	1	1		1	1	1	1	1	1	1	1	1	1	1	1	1	16
		Order confirmation & delivery	1	1	1	1					1		1	1	1			1		9	
		Online ticketing	1	1	1	1					1		1	1	1		1		9		
Other Important Features	Audience Information	Volunteer					1	1					1	1						4	
		Membership	1	1	1	1	1	1	1	1	1	1	1	1		1	1	1	1	16	
		Sponsorship	1	1	1	1	1	1	1	1	1		1	1			1	1	1	1	14
	Site Information	Copyright	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17
		Site map	1	1	1	1		1		1	1	1	1	1	1	1			1	1	13
		FAQ	1	1	1	1				1				1	1	1			1	1	10
		Updating	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17
		Credits	1		1	1					1	1					1				6
		Links	1	1			1				1		1	1			1	1	1	1	10
		Language	1	1	1					1	1					1				1	7
	Arts Organization Information	Mission																			0
		Virtual tour			1	1				1						1				1	5
		Venue hire	1	1	1	1	1	1	1	1	1	1	1	1	1	1		1	1	1	16
		Calendar of event	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17
		Collection or exhibition	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17
		Press release	1		1				1	1	1			1	1	1	1		1		10
		Annual report	1					1							1						3
	Arts Education	Offline education	1			1	1	1	1	1	1	1			1			1	1	1	12
		Resources	1	1			1	1		1	1	1			1	1	1			1	11
		Conference or workshops	1			1	1	1	1	1	1	1	1	1	1			1	1	1	13
				*Y : existence TY : total existence																	

Appendix 11: Results-UK

UK		Arts center	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	
Perspectives		Features	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	TY
Interactivity	Customer Support	Software downloading	1		1	1	1		1	1		1			1			1	1	10
		Online problem diagnostics													1					1
		Electronic form inquiry	1	1			1		1	1	1		1		1			1	1	10
		Contact us			1	1	1	1		1	1	1	1	1	1	1	1	1	1	14
	Marketing Research	Site survey																		0
		Product survey																		0
		New-product proposal																		0
	Personal Choice Helper	Key word search	1	1			1	1							1			1	1	7
		Personal-choice helper																		0
		Virtual reality display	1			1	1													3
		Location and opening hours	1	1					1	1	1	1	1	1	1	1	1	1	1	13
	Promotion	Electronic coupon																		0
		User groups													1		1			2
		Sweepstakes or prize	1		1															2
		Multimedia shows	1												1					2
		Push media	1																	1
		Interactive job placement	1			1	1		1			1				1		1	1	8
		News letter	1	1		1	1			1				1	1			1	1	10
		Online education																1	1	2
		Electronic post card												1						1
	Entertainment	Surfer postings											1							1
		Games											1							1
E-commerce		Online catalogue of items	1	1	1		1	1		1			1					1		8
		Card payment	1	1	1		1	1		1			1							7
		Shopping cart	1	1	1		1	1		1			1							7
		Terms and conditions	1	1	1		1	1		1			1					1	1	9
		Data protections	1	1	1	1	1	1	1	1			1		1		1	1	1	13
		Log-in or registration	1	1	1	1	1	1	1	1			1		1	1	1		1	13
		Order confirmation & delivery	1	1	1		1	1		1			1	1						8
		Online ticketing	1	1	1		1	1		1			1							7
Other Important Features	Audience Information	Volunteer				1	1				1				1		1			5
		Membership		1	1	1	1		1	1	1	1		1	1		1	1		12
		Sponsorship	1	1	1		1	1		1			1	1	1	1	1	1		11
	Site Information	Copyright			1				1	1	1					1	1	1	1	8
		Site map														1			1	2
		FAQ		1			1	1		1									1	5
		Updating	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17
		Credits	1	1	1	1	1	1	1	1	1			1	1	1	1	1	1	14
		Links		1						1		1	1	1	1			1		7
		Language																		0
	Arts Organization Information	Mission					1					1			1			1		4
		Virtual tour			1				1											2
		Venue hire	1			1	1		1	1			1	1	1	1	1	1	1	12
		Calendar of event	1	1	1	1	1	1	1	1	1		1	1		1	1	1	1	14
		Collection or exhibition	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17
		Press release	1	1			1		1	1	1							1	1	8
		Annual report																1		1
	Arts Education	Offline education	1	1			1		1			1	1		1			1	1	9
		Resources	1							1		1	1		1					5
		Conference or workshops	1	1			1		1			1	1		1				1	8
			*Y : existence TY : total existence																	

Appendix 12: Results-USA

USA		Arts center	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17		
Perspectives		Features	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y	TY	
Interactivity	Customer Support	Software downloading	1	1	1	1	1	1		1	1	1	1	1	1	1	1	1	1	15	
		Online problem diagnostics								1									1	2	
		Electronic form inquiry		1	1	1	1	1		1	1	1	1	1	1	1	1		1	13	
		Contact us	1	1	1	1		1	1	1	1	1	1				1	1	1	1	14
	Marketing Research	Site survey																		0	
		Product survey																		0	
		New-product proposal																		0	
	Personal Choice Helper	Key word search		1	1	1				1	1		1				1		1	1	9
		Personal-choice helper																		0	
		Virtual reality display		1							1						1		1	4	
		Location and opening hours	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17
	Promotion	Electronic coupon				1								1		1				3	
		User groups																	1	1	
		Sweepstakes or prize		1		1				1	1						1			5	
		Multimedia shows		1							1	1					1		1	5	
		Push media		1		1														2	
		Interactive job placement	1	1	1			1		1	1	1	1			1	1	1	1	12	
		News letter		1	1	1	1	1		1	1	1	1	1	1	1	1		1	1	14
		Online education	1	1													1		1	1	5
	Entertainment	Electronic post card		1								1						1	1	4	
		Surfer postings		1																1	
		Games															1			1	
E-commerce		Online catalogue of items		1	1	1	1	1		1	1	1	1	1	1	1	1	1	1	15	
		Card payment		1	1	1	1	1		1	1	1	1	1	1	1	1	1	1	1	15
		Shopping cart		1	1		1			1	1	1	1	1	1	1	1	1	1	1	13
		Terms and conditions		1	1	1	1	1		1	1	1	1	1	1	1	1	1	1	1	15
		Data protections		1		1	1			1	1	1	1	1			1	1	1	1	12
		Log-in or registration		1		1	1	1		1	1	1	1	1	1	1	1	1	1	1	14
		Order confirmation & delivery		1		1	1			1	1	1	1	1			1	1	1	1	12
		Online ticketing		1		1		1		1	1	1	1	1	1	1	1	1	1	13	
Other Important Features	Audience Information	Volunteer	1	1	1				1	1	1		1	1	1	1	1	1	1	13	
		Membership	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17
		Sponsorship	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	16
	Site Information	Copyright		1	1	1	1			1		1	1				1	1	1	1	11
		Site map		1	1					1	1							1	1		7
		FAQ		1						1		1		1			1		1		6
		Updating	1	1	1	1	1		1	1	1	1	1	1	1	1	1	1	1	1	16
		Credits	1		1		1	1	1			1	1			1	1	1	1	1	11
		Links	1	1						1	1	1	1	1	1			1	1	1	10
		Language	1	1							1									1	4
	Arts Organization Information	Mission		1	1		1	1			1		1				1			7	
		Virtual tour		1				1			1		1	1			1		1	1	8
		Venue hire	1	1		1		1		1	1	1	1	1	1	1	1	1	1	1	14
		Calendar of event	1	1	1	1	1	1	1	1	1	1	1			1	1	1	1	1	16
		Collection or exhibition	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	17
		Press release	1	1	1					1	1	1	1	1			1	1	1	1	13
		Annual report									1		1						1		3
	Arts Education	Offline education	1	1	1		1	1	1	1	1	1	1			1	1	1	1	1	14
		Resources		1				1		1	1	1	1				1		1	1	9
		Conference or workshops	1	1	1		1	1			1	1	1	1				1	1	1	13
				*Y : existence TY : total existence																	

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